THE
KINEMATOGRAPH
And LANTERN WEEKLY
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FEBRUARY 25, 1909.

The Film Crisis.

Once again we appear before our readers without being able to give definite facts regarding the position to be taken by the manufacturer in his relationship with the exhibitor. As we said last week, March 1st was intended as the date to start the new campaign. Others, however, now inform us that June 1st will be the date when new agreements are to come into force which should revolutionise the trade.

As we go to press we learn that one of the most successful trade meetings that has been held in connection with the kinematograph business took place at Anderton's Hotel yesterday, when Mr. F. R. Griffiths (of the New Bioscope Company) occupied the chair. Hirers, showmen, and exhibitors from all parts of the United Kingdom unanimously agreed that it was necessary in their respective interests that an association should be formed, and this was definitely adopted with Mr. Lovesay (of Messrs. Ruffells & Co.) as secretary. One of the most gratifying features was the fact that well-known competitors sat together and joined issue in the most harmonious manner and that some of the younger blood of the trade made propositions which showed their enterprise and ability and should ensure the success of the association. We cannot do anything but congratulate this section of the trade on meeting together and coming to so successful a result, and we trust next week to give full details of the meeting.

Many rumours have reached us as to the position of various individual houses. For instance, we learn that Mr. C. Ivatts, of Pathé Frères, called a meeting of exhibitors yesterday, the object being to get the signature of showmen and exhibitors to an agreement promising that if they would purchase a certain proportion of their films from this firm, the Agreement made at the Conference would be modified. It was stated, we are informed, that a confidential wire had been received from Paris containing the exclusive information that one of the results of the Conference would be an absolute cessation of sales at an early date, when makers would do their own hiring. The Agreement alluded to was held out as the only means of escape from the business extinction which threatened the renters. This statement was so important that we lost no time in getting into communication with other makers, and as a result of what they told us we can assert as a certainty that none of the makers have received information from Paris which would confirm the statement that sales would be abandoned, and as a matter of fact they will sell their films at 4d. per foot nett as usual. It may be taken, moreover, that whatever restrictions are imposed as a result of the Congress the sale of films will not be abandoned.

We understand that the buyers present at yesterday's meeting are meeting again to-day to discuss the proposition. If we may make a suggestion, it is that they should refrain from binding themselves body and soul to any firm until they have received trustworthy information of what is really intended by the other makers. A private meeting was also held on Tuesday, but "nothing for publication" was the only response to our enquiry for information. Another rumour has it that there is considerable disagreement between certain manufacturers who, up to the present, have not hired and those manufacturers who have already got together a hiring department and full organisation, which can be rapidly developed

American Exhibitors to be Free.

For over two years the American film trade has been in a state of uncertainty and unrest. It seems, however, judging from recent information we have received, that there are better times in store for the American exhibitor. There appears to be a glimmer of hope on the horizon for freedom of action, a glimmer which will be welcomed by European manufacturers, for it means, to them, possibly the re-entry of their products into the United States, from which country the majority of the makers have been excluded altogether from sending their films for the past four months.

In order to fully grasp the situation it is necessary to make a retrospect of the vicissitudes through which the American trade has passed since 1907. Prior to this date, and for a period extending over six years, there had been litigation between the Edison Company and the Biograph Company in respect to the patents on kinematograph cameras, but in March, 1907, the Appeal Courts of the United States decided that the camera of the latter company was not an infringement of the Edison patents, but that every camera which had a positive stop and start movement *was* an infringement. On the face of it, this judgment appears as if it were a pooling of interests, for it precludes all and sundry from making films on any existing camera. About this time also, the renters or hirers commenced the suicidal policy of cutting prices, a policy which always leads to one end, namely, chaos. Indeed, things came to such a pass that, on the advice of the Edison Company, the renters formed an Association, and after one or two meetings had been held, namely, in February, 1908, the Edison Company issued an edict stating that a combination had been formed amongst the American film manufacturers, including also Pathé and Melies, and that in future all other European films would be excluded from the

EDISON FILMS

The Edison idea in film making is to produce subjects that hold the attention by reason of their cleverness

THEY ARE HIGH-CLASS AND THEY PLEASE

They are never coarse, or suggestive. Some thrill, others amuse; all are the kind that appeal on the strength of high quality

Exhibitors who show them

draw big crowds and are satisfied. New subjects made each week

Now Ready for Shipment from the Factory, Orange, N.J., U.S.A.

Origin of Beethoven's Moonlight Sonata.

Music lovers will enjoy this beautiful picture showing the great master finding a poor blind girl playing one of his compositions. This and the beauty of the moonlight night brought to life the "Moonlight Sonata."

No. 6418. **Code "Vengeable."** **Length 945 feet.**

The Adventures of an Old Flirt.

Feeling like a boy, a middle-aged married man goes with a friend to a Masquerade Ball. Wife finding letter goes also. Both men make love to her. Husband wins. So does wife, giving him a surprise, and making him buy her new sealskin.

No. 6419 **Code "Vengeance."** **Length 990 feet.**

Write for descriptive Circulars.

EDISON MANUFACTURING CO., LIMITED

Edison Works,

100 VICTORIA ROAD, WILLESDEN, LONDON, N.W.

City Showroom—25 CLERKENWELL ROAD, E.C.

BRITISH MUSEUM

American market. It is unnecessary to go into the details of this edict, but the results were far-reaching, and it came as a bolt from the blue to those agents who were handling European films. The Biograph Company, however, came to their assistance, as well as those renters who remained outside the Trust, by offering to protect their clients in consideration for the payment of a royalty of 8 cents per metre on all imported European films. The result was that about half the renters remained outside the Trust, but although numerically equal to the Trust renters they only represented about a quarter of the American sales. The arrangement between the Biograph Company and the agents was for six years, but it was generally felt that it would never remain in force for anything like that period, and we know it was a nightmare to some of the British manufacturers, that they might be caught between the buffers of the two contending parties, namely, the Edison Trust on the one hand, and the Biograph arrangement on the other, and so squeezed out of existence. This is what has actually occurred ; about four or five months ago, overtures were made by the Edison Company to the Biograph Company, the ultimate result being that they decided to work together under the style of the Motion Picture Patents Company, the company including all the principal American manufacturers, as well as Pathé Frères. Orders for European films were cancelled forthwith, but the very strength of the Trust has proved its weakness, for in attempting to extort a fee from every exhibitor using a machine, it came into contact with other large and important combines. We might mention *en passant* that it was calculated this weekly rental or licence fee would bring into the coffers of the Trust close upon £150,000 per annum, a neat round sum and one which was certainly worth striving for.

Amongst others, the Western Vaudeville Managers' Association objected to this extortionate levy and looked around to see how it could be combated. They found there was one machine, invented by Mr. D. W. McKinney, which could not in any way be said to infringe either the Edison or Biograph patents, and which was, if anything, superior to the majority of the machines used in the United States. McKinney was approached by the above Association, with the result that a new company has been formed at Chicago, with a capital of half a million sterling, under the style of the International Projecting and Producing Company. Mr. J. J. Murdock, vice-president and general manager of the Western Vaudeville Managers' Association, has been appointed president, and the directorate includes two or three well-known American financiers holding responsible positions in the States. Already the company has received the support and co-operation of the leading European manufacturers who have been debarred from sending their products into America, with the result that it is without doubt one of the strongest corporations possible. Strength has met strength, and we have no hesitation in saying that the result will be a repetition of the phonograph trade in America. Mr. Murdock is said to be an ideal leader, and he appears already to have secured the co-operation of the remaining music hall combines in the States, as well as the sympathies of the exhibitors. He is a man who will brook no injustice to anyone but will see everybody treated fairly, his one aim being to keep unfurled the flag of liberty.

Weekly Notes.

By "STROLLER."

I HAVE argued several times that there are plenty of new fields unexplored that the kinematograph man might venture into with very great success. The man with an inventive turn of mind can combine living pictures with many other forms of entertainment, and produce a new sensation for the great number of people who ask for novelty.

* * *

AT the Coliseum this week Leo Stormont has produced an innovation which, coming in the nick of time, bids fair to be successful. He has combined living pictures, recitation, song, and the Territorial recruit fever into a turn that brings down the house. The story of the films is a plagiarism on "An Englishman's Home," and I believe the Warwick Co. are responsible for the photos. There are several points about the films that I should have liked to have seen improved, and doubtless they will be improved before they are run much longer; but the show in its entirety is a lesson for our readers, and proves that the man who is alert to the opportunities that can be made use of in conjunction with motion pictures will soon make a fortune.

* * *

THE lantern is also used for effects in Rousby's Greater London—rain, sunrise, stars, the cascades of the Franco-British Exhibition, fireworks, and other novel impressions are conveyed in a very realistic manner, and show that an inventive mind, combined with a knowledge of the optical lantern, and what pleases the public, make a successful turn at comparatively small cost.

* * *

REGARDING the meeting which was to be held on the 18th, and adjourned to the 25th, Mr. Jury tells me that the reason he would have nothing to do with it was because certain manufacturers would give no information or say what were the terms of the recent Conference, and it would have been futile to discuss matters until this was known.

* * *

THE Lumiere Company in their advertisement this week state that their stock is "sold by every house in the trade," and I hear that certain makers who have spoken disparagingly of it, and are now convinced that it is second to none for both positive and negative.

* * *

RENEWED interest has been awakened in the "Charlesworth" incident this week by a fine film exhibited by Ruffell's Imperial Bioscope Syndicate, Ltd., at the Empire, Croydon. Accompanied by Mr. Ruffell's representative and her theatrical agent, Mr. Walter Bentley, Miss Violet Charlesworth recently revisited the scene of her exploit and re-enacted the whole "tragedy" from beginning to end. Admirable pictures were obtained, and these include the start, with Woods driving, the other occupants of the car being Miss Violet Charlesworth and her sister, tea at the Castle, St. Asaph, the "accident" to the car with Miss Violet at the wheel, and her subsequent flight on foot to Conway Station.

"Urban" "Eclipse" & "Radios" Films
Fourpence per foot net

Terms: Cash with Order

The Carnival at Nice.

SUNDAY, FEBRUARY 14th, 1909.

Grotesque and Picturesque Procession—Ridiculous conceptions—Quaint effects—Monstrosities caricaturing events of the moment—Scenes of mad revelry and humour, exquisitely photographed.

No. 3404 **Code "Revelry"** **Length 395 feet**

MARSEILLES.

Panorama of the old Port from the Sea front—Shipping—The Quay—War vessels—A wonderful bridge, with a suspended railway train tugged by a steamboat across the river—A bird's eye panorama of the City, with wonderful smoke effects—Grand display of fountains—Shadows in the water—Stereoscopic views—Silhouettes presented for the first time in kinematography.

No. 3402 **Code "Brely"** **Length 420 feet**

THE AMOROUS MINSTREL.

A genuinely comic subject, in which a vain and conceited Hungarian is enamoured of a lady whom he has serenaded. A plot is made and the amorous gipsy is carried away by motor, shorn of his facial adornments, and left writhing, a sadder and wiser man.

No. 4107 **Code "Minstrel"** **Length 490 feet**

THE Monkey Temple at Benares

A unique description of one phase of Indian Life. Most unusual scenes are presented where monkeys of all degrees—both curious and investigating—are housed and feasted in the Sacred Temple specially reserved for their residence.

No. 2319 **Code "Ape"** **Length 135 feet**

An Indian Fakir.

Typical pictures of Snake Charmers and Cobras in active demonstration. A devotee reclining on a bed of spikes, with an environment of cows and other animals—Dancing Monkeys—Acrobatic, tamed and trained goats in a wonderful performance, etc.

No. 2320 **Code "Fakir"** **Length 245 feet**

AN ENGLISHMAN AT HOME.

WITH THE TERRITORIAL ARMY.

London Scottish on the march; swing and swagger—Camp Life on Salisbury Plain—Morning ablutions—Picket—General Inspection; and the daily life, from Reveille to Tattoo, of the newly constructed Territorial Army. **Exciting. Invigorating. Spirited. A certain draw.**

No. 2339 **Code "Terriers"** **Length 390 feet**

CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

URBANORA HOUSE,

WARDOUR STREET, LONDON, W.

Distributing Branches in every Country. **Telegrams "Bioscope, London."** **Telephone: 3118 Central.**

THE film meets with a good reception, which contrasts favourably with that accorded to the heroine herself, whose appearance on the stage with her manager is subsequent to the pictures.

* * *

LIVING-PICTURE showmen seem to have a particular fondness for sacred buildings—not while they are in use as places of worship, of course, but as structures adaptable as living-picture theatres. The large Congregational Church in Rivers Street, Essex Road, London, has, I learn, been sold by private treaty to Messrs. Stebbins & Edwards, who will open it as an electric picture palace as soon as the necessary alterations have been made. The building, which it is intended to make one of the most comfortable of its kind in the country, will then be known as Rivers Hall.

* * *

THE attitude of the clergy towards living-picture shows is frequently debated, particularly in America, where ministers of the Gospel appear to be divided into warm supporters and fanatical opponents of the kinematograph. We have specimens of both classes in the ranks of our own clergy, and Mr. Jones of the London Cine Co. had an amusing story to tell me this week in this connection. Outside a certain show in Brighton, at which the films are supplied by the London Company, while the audience was filing in a day or two ago, a street preacher took up a position at the door and began an impassioned harangue, imploring the public not to endanger their souls by entering the pernicious place. He resisted all attempts to remove him, but, just when his eloquence was at its height, three Church of England clergymen walked up, paid their money, and entered the hall! The collapse and retirement of the fanatic was both abrupt and humorous.

* * *

I UNDERSTAND from Mr. J. G. Avery that the film secured by Kineto, Limited, of the great light-weight glove fight at the National Sporting Club on Monday, in which Summers, the Englishman, beat Britt of America on points, has turned out very successfully. The film is of excellent quality, and includes all the best rounds of an exceptionally exciting contest. A film of 1,200 feet has been issued, and will be supplied on hire only in various lengths detailed in an advertisement

* * *

WHILE alluding to fight films a few statistics regarding the great Burns-Johnson contest—of which, it will be seen, Gaumont's have now received the negative—may not be out of place. Showmen featuring the film might find it pay to advertise some of the following facts. The Stadium, in which the fight took place, measured 480 by 360 feet, covering approximately 4½ acres of ground. The cost of erection was about £2,600, and the work, with day and night shifts, took six weeks. 20,400 people paid for admission, and there were 40,000 more outside the Stadium. The gates were opened at 9 a.m., 10,000 people were seated by 7.30, and at 8.30 only a few £3 seats were left. This tremendous crowd was handled in six hours without the slightest mishap.

* * *

THE financial side of the fight is no less remarkable. The total gate receipts amounted to £26,200, the advanced bookings coming to £10,200, and the receipts from training exhibitions to £2,000; 244 employees were engaged, and there were also present 250 policemen, 150 mounted police, and some 250 pressmen.

* * *

THE figures regarding the money taken by pictures of the fight are, as I hazarded last week, equally extraordinary, the total up to date being well over £20,000, and the estimated value, based on offers received, £75,000. In Melbourne in one week close upon £1,800 was taken, eighteen performances in Sydney realised £3,158, seven in Brisbane £1,761, ten in Adelaide £1,627, and nine in New Zealand £1,111.

* * *

Is it a fact, by the way, that Mr. Landmann of the Nordisk Co. has lately been taking lessons in the noble art? And if so, with what purpose?

* * *

THE paragraph in our "News and Notes" last week headed "Smart Operating at Aberdeen" has brought me an interesting letter from Mr. H. Laws, manager of the Picture Company now appearing at the Co-Op. Hall, Hebburn-on-Tyne, from which it would appear that Mr. Paterson, Junior, has rivals as a quick-time operator. Mr. Laws says: "Mr. Jack Barker, operator at the Picture Hall, Jarrow, certainly comes close to our Aberdeen friend's feat, if he cannot beat it. The week before last at this hall 'Put Me Amongst the Girls' was rendered by the Cinephone, and received an encore at practically every performance. On each occasion, by the time the manager, Mr. Scott, had requested the audience's indulgence while the film was rewound Mr. Barker was ready to restart—certainly within the minute." Mr. Laws expresses a generally held opinion when he adds: "The Cinephone has truly come to stay, and we should be proud of the fact that it is an English production.

* * *

WHAT is the precise interpretation that the railway companies put upon the term "Professional Luggage"? A day or two ago, I heard of a showman leaving London by the Midland who was politely put firmly told by the station authorities that his outfit, the usual one of a projector in a special case, etc., did not come under that head, and that he must pay for it at full rate. I understand that this matter is to be taken up by one of the manufacturers, who inform me that other railways have never been known to regard a living picture man's outfit as other than professional luggage. It is obvious that if a similiar ruling become general, the showman having to travel at all frequently would be faced with an additional heavy expense, which in these days of cutting in every department of the trade he could ill afford.

We have REDUCED the PRICE of Foreign Subscriptions to the

VIEWS AND FILMS INDEX.

(PUBLISHED WEEKLY.)

To Two Dollars —8/3— per annum.

It is the oldest paper in America published in the interest of the Living Picture.

36, E 23rd, Street, New York U.S.A.

Film Hire Service

SHOWMEN THAT USE IT HAVE PACKED HALLS

and are satisfied **WHY?**

BECAUSE—Our library contains all the latest productions and no rubbish.

We have the films the showman wants, and with them he scores.

Our service is smart, up-to-date and reliable, and is backed by expert knowledge of the showman's requirements.

Not being Showmen we do not compete with our clients.

IF YOUR SHOW FAILS TO DRAW, JOIN THE "EMPIRE" FILM SERVICE AND SUCCESS WILL FOLLOW

Sole Manufacturers of the famous : :
. Empire . Cinematographs and Accessories
as used throughout the world : : :

Write for full particulars . and copies of our .
. . 1909 . .
Empire Catalogue Film Hire List
and get in touch with the Premier House in the trade.

We are patentees of numerous improvements relating to Cinematographs all embodied . . . . in our . . . .
No. 2
Empire Projector
1909 Model.

W. BUTCHER & SONS, Ltd.

The Showman's Headquarters for everything appertaining to Cinematography

Farringdon Avenue, LONDON, E.C.

Telephone 5995 Holborn (3 Lines) **Telegrams: "ENGLAND, LONDON"**

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

Result of the International Convention.

The International Convention, the decisions of which have not been ratified, has created great anxiety and worry amongst the trade. The renters are threatened with disappearance if the makers take their place and supply the showman. On the other hand, in what state will the films be returned to respective makers after a period of four months? Evidently some showmen are careful people, but for those who travel all through France, it is certain that notwithstanding the greatest care the film will have lost nine-tenths of its value when the time comes to return it.

At the meeting held by the renters it was clearly proved that only such firms as Gaumont and Pathé could afford to rent films; and all the others would come to grief should they try to do the same thing. The renters who buy all the novelties, and let them out to the showmen at an exceedingly low price, will always be sure to make money, as they have been clever enough to capture practically the whole number of the showmen, who have become the best of customers, whilst the makers have been losing their time in trying to decide what they would do.

The renters have a good start, and it is certain they will hold their place. They will do all that is necessary, even to start making for themselves.

There are a great many renters, and by their way of doing business they have penetrated into every country, city or town where there exists a showman, and have been the means of creating a great many shows, which signifies that a number of manufacturers owe the greater part of their sales to the business energy of the renters, consequently they are the makers of the business. This is so evident that several makers are renting their films themselves.

The advantage of the renters lies in the variety of films they can offer to the showmen, and thus they can form programmes containing films from several editors, which is less monotonous than a show containing pictures from one maker, however important the films may be.

To conclude, all the showmen are perfectly confident as to the issue of the contest between makers and renters. They are sure that they will always have the best of programmes supplied, whether they are furnished by manufacturers or the renters.

In France the competition is between manufacturers and renters; the showmen are quite satisfied and are coining money, they do not worry and it is plain sailing for them.

The Renters and Makers.

On Monday last (February 15th) an important group of renters had a meeting at No. 15 Boulevard Bonne Nouvelle, in the offices of Mr. Mouand of the "Cinemas Fix," who acted as president. After having examined the state of things created by the decisions taken by the International Convention, the *status quo* was voted until these decisions were officially ratified by the Convention. In the meantime a decision was adopted in reference to a minimum price to be charged for the renting of films, also a proposition for makers renting films. A motion was unanimously carried as to the absolute necessity of issuing a list of bad customers to be communicated to all renters.

Kinematograph Exploitants.

We read in the "Industrial Showman":—"As a conclusion of the International Congress certain measures have been taken which threaten to kill the kinematograph industry of the travelling showman, so that an immediate meeting of exploitants should at once be organised. All persons running a kinematograph show are earnestly solicited to correspond with Mr. Kress, 25, Rue des Ursulines at Saint Denis, Secretary of Kinematograph Exploitants."

A Competition for a Scenario.

The Lion Co., 15 Rue Grange Bateliere, Paris, has opened a competition for the best subject for a moving picture to be composed by a showman. First prize, 500 francs; second prize, 300 francs; third prize, 200 francs; fourth prize, gold medal; fifth prize, silver medal; sixth prize, bronze medal. Only kinematograph exploitants will be allowed to compete, and greatest care will be taken to ensure the fullest justice in the competition. The regulations for this competition may be had by writing to the Company Kinemato and Films, "The Lion," 15 Rue Grange Bateliere, who will at once forward them post free. The names of the winners will be published.

Financial State of Kinematograph Shares.

Le Camphre	Issued at 100 francs	30·00
Société Industrielle du Celluloid	do.	139·00
Celluloid Petitcollin ex coupon 6	do.	70·00
Cinema Banque	Issued at 25 francs	42·50
Cinemato Eclipse	Issued at 100 francs	315·00
,, ,, shares	do.	431·00
Cinema Exploitation	do.	100·00
,, Hall, ex coupon 2	do.	30·00
,, Omnia ex coupon 1	do.	92·00
,, Theophile Pathé	do.	15·00
Etablissements Gaumont	do.	150·00
Film d'Art	do.	231·00
Cinema and Phono Pathé Freres	do.	902·00
Phono Cinema "Lux"	do.	80·00
Plaques Jougla ex coupon 7	do.	375·00
,, Lumiere ex coupon 14	do.	434·00

Correspondence.

[We do not accept responsibility for the views expressed.]

EXPERIENCE WITH AN ETHER SATURATOR.

To the Editor "KINEMATOGRAPH AND LANTERN WEEKLY."

Sir,—The experiences in connection with a saturator as given in last issue by Mr. Hale point to the fact that one should possess a certain amount of theoretical knowledge of a scientific instrument ere using it in practice. It was only in the issue for December 24th last that Mr. J. Hay Taylor gave detailed instructions regarding the use of saturators and their behaviour under various conditions. It is not to be expected that one quite inexperienced in these matters can go to a dealer, buy a saturator, get a few general instructions from the shopman (who in all probability has never used such and knows little about them except the price), and then straight away expect to give an exhibition using this instrument to obtain his illumination.

One requires to have all his wits about him in connection with lantern work, and it is questionable if two long Scotches and sodas will tend to sharpen one's wits. When the writer of the complaint gets to know something about saturators he will probably consider a well made one excellent for obtaining a good light. His experience reminds one of a man who bought a motor car, but found that the "fluid" in his accumulator did not cover the plates, so he called at a shop where such were sold, and in reply to a question was told that the fluid consisted of commercial sulphuric acid one part and water four parts, whereupon he called at a chemists and bought some acid. When he got home he poured four times as much water as the bulk of acid into it. He has been under the doctor's care ever since. He had no theoretical knowledge of the subject, else would he have poured the acid slowly into the water, not the water into the acid. He blames the chemist for not putting full instructions on the bottle. Much in the same way the writer of the complaint on page 1123 expects that full instructions should be supplied with the saturator he purchased. Probably he would expect the seller of a chisel to put a label on it to the effect that it might cut one's fingers, and also the Electric Lighting Company to place a label beside each terminal in his house stating that if one connects the two poles with the fingers a shock will be obtained which will startle one.

The object of stuffing in a saturator is to prevent there being free ether, and if the correspondent will carefully study the article in December number to which I have alluded he will gain knowledge.—Yours truly,

A SATURATOR USER OF 30 YEARS' EXPERIENCE.

London, February 19th, 1909.

GREAT BOXING CONTEST.

Johnny Summers v. Jimmy Britt

— AT THE —

National Sporting Club, February 22nd.

FOR HIRE ONLY.

Series 1 contains the introduction and the 5 best rounds, which make a most interesting and brilliant picture. A popular win and another championship for England.

PARTICULARS.

Introduction shows entry of contestants, choice of corner, shaking of hands, etc.

First Round.

Immediately on commencing, Summers attempted to lead, but was met with a flush hit on the face. Johnny neatly countered, and upon again coming together both went for the body. Britt was cautioned for holding with his right hand. Both were very cautious, but just before the call of time Summers drove home on the ribs several times.

Second Round.

They soon got to work, and the American was again pulled up for holding. After this some fine half-arm exchanges ensued. Soon after Johnny thumped his man on the head. Then they again locked, and the referee entered the ring to separate them.

Third Round.

After a light spar Britt shot his left to the face, and soon after both held with the right and banged away with the left. Britt attempted the vicious right uppercut made famous by Jack Johnson, and then a clip on the jaw from Summers's right brought the American to his knees. He was soon up, and with right and left scored on the body, Summers missing a nice opening with the right.

Seventh Round.

The American almost rushed over to Summer's corner on resuming, but Johnny neatly side-stepped him, and shot his left to the mouth. Britt rushed him to the ropes, and landed a couple of half-arm jolts which sent the Englishman to the ropes, but he was soon out of danger, and Mr. Corri, in intervening, received a left-handed jab from Britt, which he took good-humouredly.

Twentieth Round and Last.

Soon after commencing Summers staggered his man with a fine hard right on the jaw, and immediately after repeated it. Britt attempted to retaliate, but Summers gave him no opening. Time after time Britt rushed to close quarters, always to run up against a stinging left, and after a fine bout Summers received the verdict. Both winner and loser were loudly applauded at the close.

SERIES TWO CONTAINS

Fourth Round.

The pair got busy at close range, and on breaking away Johnny thumped his man on the mouth, but Britt replied with a stinging left. Summers, timing one of his opponent's rushes, drove the right well home on the head. Britt from a slip went to his knees just as the interval arrived.

Sixth Round.

They rushed at each other at the resumption. Britt twice tried left-hand swings, but Summers neatly avoided. It was now a punch and a clinch, but Summers was much cleaner in his leads, and with a succession of left-hand jabs on the head and body wound up the meeting with a balance of points.

Tenth Round.

Summers was again the first to make a move, thumping his man heavily on the mouth, but his blow did not appear to have so much effect as one a little later, when the Britisher, with a nice hook, shook his opponent up. This put the American on his mettle, and he did some good work before the end of the round.

Sixteenth Round.

Summers, after fiddling about for an opening, reached the face with the left, and they exchanged vigourous punches, Summers in a mix up smashing the right across. Immediately after, the American scored on the head with equal effect, but Summers returned to the charge and punched away with both hands with capital judgment.

Seventeenth Round.

Early in the round Britt steadied his man with a fine left hook, but failed to follow up. Shaking off the effects, Johnny reached the head hard with left and right, and thrice scored with the right on the jaw. The American retreated, and was in a bad way when time was announced.

The complete fight from start to finish can be supplied if desired.

These pictures have been most carefully selected and arranged to the best advantage where a half-hour film is wanted as per above particulars, but Series Two can always be obtained when a longer subject is required. The PHOTOGRAPHIC QUALITY throughout is excellent, the figures large and every detail most truly shown.

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when all further inquiries will be answered regarding PRICES and EXHIBITION RIGHTS.

Telegrams, "KINETONIA." Telephone, 6730 CENTRAL.

Technical Notes and Advice.

Faulty Winding of Film.

"R.P.M.," of Hornsey Rise, is much troubled with the lower spool of his bioscope; he finds that the film gives a jerk about every six inches. Not knowing details of the apparatus used, I can only suppose it is either an old design or "amateur made," especially as he explained that the compensation for the difference in speed between the upper and lower spools is merely by the band slipping on the pulleys and that although he has tried the band both taut and slack, matters are not improved. In fact, the only way he can show successfully is to allow the film to fall on the floor.

The lower spool should fit loosely on its spindle butting against a spring, and a swivel bar should keep the spool in place. The slipping to compensate between the relative fullness of the top and lower spools should not be left to the band and pulley but should be between the side of the spool and the spring spoken of. From the details supplied I should be inclined to think that the arbor was a square instead of a round, or if the latter, too tight a fit. The spring can consist of a strip of hard brass, say, one inch wide; make a hole in the centre, slip it on the arbor, and bend the ends towards a semi-circular form; these ends will thus cause friction on the spool and carry it round either quickly or slowly according to the difference of film on the two spools. Hope to hear that the above will get "R.P.M." over his trouble.

Makers of Limes for Kinematographic Work.

Retail, these should be obtainable in most towns of reasonable size. Makers of same are Wrench, 50, Gray's Inn Road; Butcher, Farringdon Avenue; Houghton, of Holborn; Hughes, of Mortimer Street, Kingsland. All these firms are in London.—Reply to "John Neil."

Photo-Rotoscope Peep-Show.

The suggestion of "F.J.H." that he commence at the seaside with a Photo-Rotoscope is a good idea as he will thus gradually acquire the necessary experience to aspire to higher things. Arrange with some of the film makers or hirers to obtain a frequent change. Those who are not conversant with this instrument might like to know just what it is. It consists of a species of box about nine feet long, somewhat narrow at one end but increasing to three feet square at the other. At the narrow end provision is made for the lantern fitted with Hughes Pamphengos lamp or a jet and also the kinematograph projector. The films are projected on the screen at the further end, and the "visitors" apply their eyes at projections which issue from the sides. In this manner over a dozen persons can view the pictures at one time. The whole apparatus can be fitted up in a few minutes, and the cost is £21 10s.

Orion Carbon Slides.

Since writing the paragraph on page 947 I have found the circular issued by the makers but I cannot get nearer than ten years back. In 1899, Messrs. Williams Bros., the firm who issued their carbon lantern slides under the name of "Orion," moved from Hornsey Chambers, Clapton, to 205, Albion Road, Stoke Newington, London, N.E..—(Further reply to W. Humphrey, of Coventry.)

Driving a Dynamo.

Certain types of motor car engines could be adapted for running a dynamo in connection with a kinematograph show, but if the engine is part and parcel of a motor car complete, it would be both troublesome and costly to make it efficient for the purpose. It would probably require an extra heavy flywheel and a governor. A steady going gas engine with large flywheel would be preferable to any petrol engine fitted with a small heavy flywheel.—Reply to Kino.

Dry Binding for Slides.

A U form of slide binding has been introduced by Dr. J. Neubronner, Kronberg, I.T. The binding is supplied in shaped strips and is secured in position by a species of tongs which must be heated to ensure adhesion between the slide and the binding. It is claimed that the heat from the lantern in no way affects the adhesive power, so that once on, the binding is on for good.

Patents re Motion Pictures.

A digest of patents relating to animated picture apparatus extending from 1851 to 1898 will be found on pp. 235, etc., of "Living Pictures," by Hopwood which is published by The Gutenberg Press, Ltd., 123, Fleet Street, London, E.C. I am of the opinion that a copy could be obtained from Tennant & Ward, of New York. No classified list of English patents extends beyond this, and in order to get full details beyond the date mentioned it would be necessary to peruse the *Patent Journal* week by week since 1898 and pick out such specification numbers relating to the subject which may have been published. From these numbers one can then buy a copy of each specification for 8d., *i.e.*, about sixteen cents.—(Reply to Edwin Hopkins, New York).

Starting in the Show Business.

When taking premises remember that one side of a road generally does more business than the other. Make the front and inside imposing, and be particular that the latter is swept out frequently. Have comfortable seats, change the subjects as often as possible, and placard the names outside in large lettering. The L.C.C. restrictions had best be learned from the headquarters at Spring Gardens. Relative to hiring or purchasing films, if they cannot be disposed of to advantage or passed on to another branch, hire them. Various firms do this business and several are to be found in Cecil Court, Charing Cross Road, London. For details see the advertisements in this Journal.—Answers to E. W. Mace, Th. Moore, Wm. J. Thorpe, and D. S. H.

Halls for Kinematograph Shows.

The number of halls in which animated pictures are exhibited in England is legion, and more are being added daily either in the form of shops to let or houses wanting permanent tenants, hence "Th. Charnley" will quite understand that it is a matter of impossibility for me to supply him with a list as requested.

Apparatus or Operator at Fault.

To G.U.S., Southampton.—I am well acquainted with the person from whom you obtained the apparatus. He is one of the foremost authorities on the subject, and anything from his workshops is beyond criticism. You state that during the first lecture you manipulated the lantern, and that the Committee were thoroughly satisfied. Subsequently you instructed one of the Church members how to operate. Under his supervision mishaps have occurred. The apparatus is blamed, and you are requested to take the outfit back. In the first place, knowing from whom it was obtained, I am certain the apparatus would be in perfect order when sent out, then you obtained good results so much so that the Committee were quite satisfied. You hand over the apparatus and at the same time instruct one of their number how to operate, he does not turn out a success and you are blamed for supplying bad apparatus. Such being the facts, the blame should be placed on the shoulders of the operator, for a lesson or two is not sufficient to make a good operator—it requires experience, and doubtless the mishaps are gaining him such. By-and-bye, when he gets to understand matters better, he will be able to give an entire exhibition without a hitch, but to blame you and ask you to take the outfit back is absurd. You mention 100 volts alternating, and underline the word alternating, so I presume it must be so, but in my list it gives the supply in your town as continuous current.

WALTURDAW

The Lighthouse Keeper.

We confidently recommend this film to the notice of showmen as the best-staged British subject produced for many months. An interesting story of an old lighthouse keeper who, after drawing a sum of money from the bank, is attacked by two "land sharks"—male and female. After a struggle he succeeds in escaping from them and duly makes his way to his lighthouse home, where his daughter is anxiously waiting his appearance. He places the money in a candlestick below the candle, and then takes his way to the top of the tower to trim the lamps. The two villains whose earlier attempt to seize the money has been witnessed, break into the tower during the night, attack the old man and, leaving him senseless, proceed to search for the money—without success, although in looking through the tower one of them actually carries the candlestick containing the coins. The keeper's daughter meanwhile has discovered her father's senseless body, and gives an alarm signal, which is seen by a coastguard. The lifeboat is seen being launched (a very striking scene), and the sturdy sailors capture the thieves and revive the old man, who adds to the discomfiture of the wretches by showing them the simple hiding-place of the coins for which they were searching.

Length 590 feet **Price £14 15 0 (less 33⅓ per cent)**

The Coal Mine Disaster

Scenes at the Pit Head **Rescue Party at Work**

Length and Price on application

COPPING THE COPPERS

An exhilarating comic subject. Two young men are bathing in the river close to a notice-board saying "no bathing allowed." An old lady seeing them, brings two policemen on the scene, who, on the swimmers refusing to yield themselves up, partially disrobe and enter the water to bring them to account. While the struggle is proceeding, Weary Willie and Tired Tim arrive on the scene and appropriate the uniforms, and on the bobbies emerging with their captives they are compelled to don the ragged garments left by the tramps.

Length 265 feet **Price £6 12 6 (less 33⅓ per cent)**

The "Walturdaw" Co., Ltd.,

— 10, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

News and Notes.

Mr. T. J. West
starts on a business trip to Canada and Australasia in the course of a few weeks.

Mr. Charles Urban
gave to each purchaser of a souvenir at the charity matinee in aid of the Royal Ear Hospital at the Queen's Theatre last week a coupon entitling the bearer to a sitting at the Urbanora studios and six photographs, free of charge.

An Englishman's Home.

A living picture version of the famous play now running at Wyndham's is, this week, being displayed at the Coliseum. The action was photographed on the Sussex Downs and illustrates the ineffectual attempts made to oppose the enemy by civilians, contrasted with the business-like methods of the well-trained Territorials.

The Clarendon Film Co.
write to point out that the omission of their name from the list published in our last issue of those present at the Paris Congress might lead members of the trade to form an erroneous impression of their attitude to the Congress. The omission was, of course, accidental, the Clarendon Co. being one of the English firms directly represented at Paris.

Cup Ties on the Bioscope.

Quite a number of music halls aud other establishments presented pictures of the local cup ties on Saturday last. At the Tottenham Palace pictures of the drawn game between the 'Spurs and Burnley were cheered by big houses on Saturday night. Another hall to feature a film of this kind was the Theatre Royal, Stratford, which had a special set of the West Ham and Newcastle United match.

Mr. Gladstone's Living Picture Bill.

In the House of Commons on Thursday last, Mr. H. Gladstone, Home Secretary, in reply to Mr. Godfrey Baring, intimated that he was aware of the recent accidents in connection with kinematograph entertainments. His Bill dealing with this subject was already drafted and he hoped to introduce it at an early date.

The Countess of Dudley
wife of the Governor-General of Australia, was one of the half dozen or so ladies present at the great fight between Burns and Johnson. Commenting on this, the *Daily Chronicle* points out that Quakers—Lady Dudley was a member of the well-known English Quaker family, the Gurneys—appear to have a sneaking fondness for prize fights. Showmen using the film of the fight please note.

Stereoscopic Pictures.

Dr. Scheffer, of Berlin, demonstrated his method of projecting pictures in relief at the Royal Photographic Society on Wednesday last. His system is one in which two identical pictures, one projected by red light and the other by green, are thrown on the sheet together. Every member of the audience was furnished with eye-glasses with one green and one red glass, which had the result of super-imposing the two pictures and giving a marked sense of relief. Dr. Scheffer announced that an attempt was to be made to apply the same system to the kinematograph.

Safety of the Electric Theatres.

In these days, when one can hardly pick up a newspaper without finding a reference to the supposed "danger" of kinematograph theatres, it is refreshing to find that the *Express*, which is not usually far behind when there is any capital to be made out of a "living picture disaster," has been convinced by personal inspection that there is no possibility of fire or consequent panic in the establishments controlled by the Electric Theatres, Ltd. A representative of the paper has visited several of these establishments and found the fire-proof boxes, exits, etc., all that could be desired. By the way, three more electric theatres will be running in the course of a few weeks.

The Councils and Living Pictures.

At a recent meeting of the Camberwell Borough Council, the Works Committee reported that a letter had been received from the Hackney Council calling attention to the dangerous character of certain kinematograph exhibitions and side shows, owing to their not being required to obtain a license. The Hackney Council stated that a letter had been sent to the L.C.C., urging them to obtain the necessary powers to control this class of entertainment, and expressed the hope that Camberwell would take a similar course. A letter in similar terms had been received from the Hammersmith Council and the Works Committee recommended that letters should be sent to the L.C.C., urging the necessity of obtaining control over this class of show and to the Home Secretary urging immediate legislation.

Living Pictures in Stagecraft.

In more than one of the chief variety houses of London just now living pictures are displaying their value to a stage manager who finds himself unable to secure a desired effect by the ordinary means at his disposal. At the Coliseum, in "The Debut of Dolores," a sketch in which the famous La Belle Tortajada appears, a chase by the heroine after her rescue through the streets is represented by the kinematograph, the pursuit ending in a fight with knives. At the Oxford this week, too, in Mr. Percy Honri's admirable sketch, "Concordia," a very striking effect is obtained in one of the scenes. First a living picture view is given of Mr. Honri changing his garb. In the next scene a very clever moon effect is obtained by similar means, the luminary, which appears in a painted sky at the back of the stage, appearing first in the shape of a smiling face looking down upon the dancers, and then becoming furnished with a pair of humorous legs and a hat and at last with a banjo with which he joins in the revelry.

A West Ham Bombshell.

Living picture exhibitors in the borough of West Ham received a shock last week when the following notice was received from the local council:—"I am instructed to give you notice that the premises situated in West Ham now being used as a place of public resort are not substantially constructed and supplied with ample safe and convenient means of egress and ingress for the use of the public to the satisfaction of the Council acting as the Urban authority and I am therefore to give you notice that the Council require the premises to be closed forthwith and in the event of non-compliance with this notice proceedings will be taken to enforce the penalties provided in the Act.—(Signed) John G. Morley, Borough Engineer." It will be noticed that no opportunity is apparently afforded by the above notice for the showman to alter his premises in conformity with the engineer's requirements. The principal showman concerned in the borough is Mr. Arthur J. Gale, who has three large exhibitions run in excellent and suitable premises. None of the shows have yet been discontinued, and following the lead of Mr. Gale the proprietors are writing to the Council stating that they will endeavour to conform with all reasonable experiments. Mr. Gale himself has instructed an architect to draw out plans which will comply with the building laws and has notified the Council accordingly. The subject came up for discussion at a full meeting of the Council on Tuesday night and the consideration was postponed for a fortnight. We understand that this was the first time the matter had come before the Council, the engineer's letter having been sent on the instruction of the Work's Committee.

Another Great Success!

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One of the most sensational Films ever produced to this day.

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Telegraphic Address "Cinelio, Paris"

Living Pictures in the Education of Engineers.

Arising out of a discussion of a paper on "Industrial Photography," read by Mr. W. H. Bryan to the American Society of Mechanical Engineers, attention was drawn to the part which living pictures might play not only in connection with the courses of study in engineering colleges, but also in connection with various important investigations. Mr. H. H. Suplee pointed out that it was possible to take pictures at one speed and reproduce them at another, so that an operation almost imperceptible to the naked eye might be shown with sufficient slowness to enable an audience to follow every detail.

N.A.C.O.

At the meeting of the Committee of the Cinematograph Operators' Association, three applications to become honorary members were received. An application for legal assistance to recover wages claimed was deferred for solicitors advice. It was decided to arrange the second annual dinner to take place on Tuesday, April 6th. The tickets will be 3s. 6d. each. Members desiring to be present are requested to notify the secretary. It was decided to approach the County Council with a view of securing the recognition of the certificates issued by the Association, and that a deputation be sent from the Association on the subject. The programme of the Manufacturers' Combine was discussed, and the matter will be further considered at a meeting to be held on March 2nd.

Charlesworth Escapade Kinematographed.

Two motor cars drawing up in front of the Castle Hotel, Bangor, attracted some attention one day last week, which was increased when a lady in a red cloak stepped out of one of the cars, and, followed by her companions entered the hotel, which it will be remembered, was the scene of Miss Violet Charlesworth's consultation of the railway guide on the night of her sensational disappearance in January last. After partaking of light refreshments, the party emerged from the hotel, and after being photographed, returned the way they came. It transpires that the party consisted of Miss Violet Charlesworth and her sister, a couple of London actresses, and Miss Violet's London manager, and that the purpose of the trip was to obtain a kinematographic view of the whole of the journey made on the 2nd of January, with pictures of the principal points of interest. The party proceeded from Bangor along the road to Conway, en route for London. It is intended to reproduce the kinematograph pictures of the trip in connection with Miss Violet's London performances.

The Week's Mishaps.

On Saturday night an alarming fire broke out in a building occupied by the World Touring Kinematograph Company, Sauchiehall Street, Glasgow. The building was gutted. As the fire was in the chief entertainment quarter of Glasgow, much excitement was caused and the flames were so fierce as to lick the tramway trolley wires. Great crowds had to be kept out of danger by a special police force.

Fourteen persons were crushed to death and thirty injured in a panic which occurred on February 21st at a kinematograph entertainment owing to the ignition of the apparatus.

Discussing the causes of the recent fire at a kinematograph show at Acabulco, Mexico, *The Referee* points out that the theatre was a flimsy wooden building which would not be tolerated in England. It, however, warns the English people against imagining that a similar catastrophe is quite impossible here, although it is unlikely. Accidents of this sort are, it says, due to panic more than to anything else, and the *Referee* urges managers in their own interests to take every step within their power to make a panic impossible. To which we say hear, hear; and may be allowed to add that the newspapers of this country have it in their power to considerably assist to that very desirable end by refraining from publishing exaggerated accounts of the "perils" of the living pictures.

The Burns-Johnson Pictures.

Writing in *Sporting Life*, Jimmy Britt the American light weight, commenting on the exhibition given there by Mr. Mackintosh of the film now acquired by Gaumont's, says the picture is superior even to that of the match between himself and Nelson, which he says was previously regarded as the acme of excellence in fight films. The value of an animated picture record of events of this description is evidenced in Britt's opinion, expressed after seeing the picture, that Burns, though beaten, was by no means outclassed as has been stated. In a short space of time the British public itself will be enabled to correct the impressions drawn from the cabled account by an inspection of the picture.

Kinematograph "Dangers" and Daylight Screens.

Writing to the *Birmingham Post*, Mr. D. N. Samson points out, with reference to the alleged danger of living picture shows, that what danger there is lies not so much in the fire itself as in the inevitable panic which follows, a truth which we have tried on innumerable occasions to drive into the heads of the Editors of some of the yellow papers. Mr. Samson points out that the prevailing darkness of the hall adds greatly to the panic, and suggests that it should be made compulsory for the daylight screen to be used, in a fully-lighted hall. Many showmen are, by the way, very much awake to the value of the daylight screen, and as we prophesied the touring man is particularly disposed to take it up, one of them pointing out to us that it may mean a saving of some hundreds of pounds which might otherwise have to be expended upon dark curtains.

West's Pictures in Australia.

From the latest Australian mails it would appear that the admiring appreciation which the wonderful new Art Films of Pathé Frères received in London has been repeated "down under, and it speaks volumes for the acumen and astuteness of Mr. T. J. West that he, regardless of costs which would have frightened many showmen out of the field, secured the sole rights of these marvellous productions for Australasia All the Australian and New Zealand papers are unanimous in their praise of this latest development of the Kinematographic art, and point out that by them history is taught in the most interesting and improving fashion through the medium of such artistes as Sarah Bernhardt, Madame Rejane, Messieurs De Borgy, Coquelin, Severin, Mdlle. Robinne, and many others of hardly less note. The press also notices the enhanced effect these most artistic pictures obtain from the very appropriate music supplied by those full and complete orchestras which are such a feature of West's Pictures.

Australia Advertised by the Bioscope.

A somewhat heated discussion has arisen in the columns of the *Melbourne Argus* with reference to the Government's scheme of advertising Australia and its resources by means of living picture views. The Minister for External Affairs entrusted the work of taking the views of the country, its industries, resources, etc., to the well-known firm of Pathé Freres, who received £2,000 for the work. Some of the local firms assert that the work should have been put up for tender, so as to allow them an opportunity to undertake it. Mr. W. A. Gibson, of Messrs. Johnson & Gibson, says in a published letter: "Will you permit me to direct attention to the fact that, for some unknown reason, local and Australian film makers have been totally ignored in this matter, and it appears a nice 'nest egg' is to be handed over to representatives of this French firm, while Australians, struggling to advance a young and promising industry here, and who help to 'pay the piper' so far as taxation is concerned, are apparently to be denied the privilege of even quoting for this form of Government work." Mr. Blatchley, the responsible Minister, explains that his reason for awarding the contract to Messrs. Pathé is that the whole object of the series is that they should be exhibited in foreign countries, and Messrs. Pathé, with their wide world organisation, could affect that better than Australian firms without European branches.

FILMS LIMITED
LIVERPOOL
Clearance Bargain Sale

D Dramatic C Comedy E Events and Historical T Travels and Panoramic S Sporting
P Pantomime I Industries M Magic

No.		Length feet	Price £	s.	d
988	Mystery of a Cab C	275	1	5	0
989	Diabolo Tragedy D	340	1	10	0
990	The Reckless Horseman C ...	305	1	10	0
992	Ninette the child model D ...	560	2	10	0
994	Ali Baba Pantomime, coloured P	1,088	10	0	0
997	The Pirates D	545	2	5	0
2	Toothache C...	372	1	10	0
3	Mysterious Barrels C	450	2	0	0
4	Black Witch C	330	1	10	0
5	Adventures of a Beggar C ...	140		12	6
6	Sailor's Revenge D	500	2	0	0
9	Up-to-date Burglary C ...	510	2	0	0
10	Unknown Talent C	379	1	10	0
11	Aladdin Pantomime, coloured P	824	3	10	0
13	Moir v. Burns Prizefight E ...	1,000	10	0	0
15	Doings of a Poodle C	346	1	10	0
16	Maxin Brothers and Bobby C ...	226		15	0
18	The Orphans D	655	2	10	0
19	Twin Brothers Joke C ...	600	2	10	0
20	A Champion all the same C ...	412	1	15	0
22	The Miser D	465	2	0	0
23	Robber's Sweetheart D ...	754	3	0	0
24	Curate and his Double C ...	435	2	0	0
26	First Days of a French Conscript E	635	2	10	0
27	A Fish Story P	450	2	0	0
28	A Crazy Quilt C	400	1	15	0
29	The Mesmerist, Elge C ...	495	2	0	0
31	Pipe Making E	235	1	0	0
32	Cinderella Hepwix P	1,235	5	0	0
33	A Kind Hearted Tramp D ...	440	1	15	0
36	Le las Ricochet E	248	1	0	0
37	His First Row C	330	1	10	0
38	The Witches Kiss M	379	1	10	0
39	Unknown Brazil T	430	1	15	0
40	The Mesmerist, Hepwix M ...	165		15	0
42	Lady Doctor's Husband D ...	560	2	5	0
43	Good Luck for the New Year C	412	1	15	0
44	The Dynamite Thrower D ...	625	2	10	0
45	The Shrimper D	445	1	15	0
46	Lady Wrestlers E	492	2	0	0
47	A Pretty Typist C	510	2	5	0
49	Go, Little Cabin Boy D ...	806	3	10	0
50	Runaway Horse C	425	1	15	0
51	Through the North and Norway T	492	2	0	0
52	A Misalliance D	779	3	5	0
53	Will He Overtake them C ...	412	1	15	0
54	A Hostage D	626	2	10	0
55	A Wet Day C	275	1	0	0
56	Trip to Killarney T	692	3	0	0

No.		Length feet	Price £	s.	d
57	Gipsy's Revenge D	495	2	0	0
58	Troubles of the Twins C ...	495	2	0	0
60	Modern Naval Hero D ...	731	3	0	0
62	Trainer's Daughter D... ...	800	3	10	0
129	Skating Championships of Norway E	230	1	0	0
130	The Will D	387	1	10	0
131	Toulas' Dream C	330	1	10	0
132	Why Smith left Home C ...	320	1	5	0
133	Hamstead Mine Disaster E ...	305	1	5	0
134	The Dogs of the Gamekeeper D	452	2	0	0
135	Poor Aunt Matilda C	235	1	0	0
136	Uncles Will C	425	1	15	0
137	In Memory of his Mother D ...	490	2	5	0
138	Amateur Acrobat C	545	2	10	0
139	Bobby's Fire Engine C ...	272	1	5	0
140	Motor Ride over the Alps E ...	675	3	0	0
141	Happy Bob as Suitor C ...	253	1	0	0
143	Mountaineer's Flirtation D ...	435	2	0	0
144	The Smuggler's Son D ...	600	3	0	0
145	The Lighthouse E	345	1	10	0
146	When Father came home from Switz C	262	1	5	0
149	Grand National E	500	2	0	0
152	The Rival Cyclists C	350	1	15	0
153	The way to get rid of Ma-in-Law C	322	1	10	0
154	The Singer and the Song D ...	520	2	10	0
155	Taming the Shrew L	912	5	0	0
156	Grand National E	500	2	0	0
158	A Red man's Justice D ...	570	3	0	0
159	Scottish Highlands T	600	3	0	0
161	Chair, if you please C	265	1	5	0
162	The Bookies Troubles C ...	368	1	15	0
163	Married for Nothing C ...	432	2	0	0
164	Stolen Boots C	250	1	1	0
165	Wanted. A maid C	500	2	10	0
166	The Little Flower Girl D ...	425	2	0	
167	Happy Bob as a servant C ...	374	1	15	
168	Modern Sculptors M	396	2	5	0
169	Angelo D	695	3	10	0
170	In the days of King Richard D	565	2	17	0
171	An Artful Dodger C	775	3	10	0
172	The Bad Shilling D	463	2	5	
173	Only a penny a Box Sir D ...	452	2	10	
174	The Two Servants D	470	2	10	0
175	Two Brothers D	676	3	15	0
176	Sentimental Thief D	445	2	10	0
177	The Bond D	650	3	0	0
178	An Arabian Legend M ...	565	2	10	0
179	The Cossacks of the Don at Moscow D	445	2	5	0
180	The Burglar and the clock C ...	550	2	10	0

All Films are in good condition the lengths stated are approximate. Approval allowed for one day against Cash Deposit. Terms Net, Cash with Order.

Kinematograph Shows: Do They Require Licences?

By W. S. M. Knight, Barrister-at-Law.

MUSIC OR DANCING LICENCES.

To the Editor of The Kinematograph Weekly.

"We have recently been connected with a public kinematograph show in Sheffield, and we have been instructed by the police that it is necessary for us to obtain a music and singing licence, and we have been forbidden by them to continue showing unless this licence is obtained. As no music and singing has been introduced into the entertainment we contend that no licence is necessary. The police are acting under an Act of Parliament which reads "for music, singing, dancing, *or other like entertainment*." In your issue of February 11th we note in an article "Legislation and Living Pictures":—

"'The sole desire of the Council,' said Mr. Reynolds, 'is that the numerous picture halls in London, which are at present beyond the control of the Council owing to the fact that they do not need a music or dancing licence, should be required to obtain a licence just as music-halls and other places of amusement do.'"

From this we gather that the numerous picture shows which have sprung up in London recently are carrying on their shows without a licence. Can you inform us if these shows can be compelled to take out a licence, and whether any such cases have come before your notice? The police are of opinion that kinematograph shows come under the words "other like entertainments."

We consider this point is of vital importance to showmen, and any information you can give us will be greatly esteemed.—Yours, etc., The Sheffield Photo Co.

The point raised by this correspondent is one of very great interest and importance Whether or not a kinematograph show comes within the statute which requires that a place "kept for public dancing, music, *or other public entertainment of the like kind*," shall be licensed by the justices is rather a question of fact than of law. The justices, in considering the case, must decide, aye or nay, whether in fact the show is actually dancing, music, or an entertainment "of like kind." The great difficulty is that a number of persons, unprejudiced and generally equally sound judges of fact in matters of everyday concern, may have amongst them on this question as many opinions, more or less diverse, as there are persons. And these opinions ultimately range on either of two sides—the aye or the nay. It is only when an opinion or decision is unfounded and unsound that a court of appeal would interfere and decline to allow the party aggrieved to be bound by it. So it is impossible to lay down any general rule which may be applied as a criterion. The words of the statute, considered without bias in relation to the particular show in question, constitute the sole criterion.

If there is no music at all in or incidental to the show, then clearly no licence is necessary. So, too, if there is nothing in the shape of dancing; that is to say, none of the figures represented in the show dance, but only walk, run, or jump, etc. But suppose in the course of the show a figure is represented as blowing a trumpet or playing some other musical instrument. Could a sane man find as a fact that the show included a musical feature? I think not. One essential element of music is absent—sound. Suppose, again, that the figure is that of a woman apparently engaged in the performance of a classical dance. I think, there, that a man could fairly argue as sane though he contended that the show was as in fact a public dance. No essential element of dance is absent. In neither of these cases, however, is there life. Perhaps, and most probably, the absence of life in the performer would be a sufficient argument against a contention that the entertainment was one of dancing, and still more so one of music. Taking this view a marionette show, with the manipulator concealed from the audience, would not require a licence. Nor would many others of like kind.

Dancing and music are not the only entertainments that require a licence. An entertainment "of the like kind" must be licensed. The question now is: Does a kinematograph show which includes apparent dancing or musical features require a licence? The first point to be noted is that in our consideration of kinematographic dancing and music in themselves we came perilously near an opinion that such shows came within the statute. That unfortunately is a point, and a strong point, in favour of the necessity for licensing. What is the meaning of "like kind"? Music is music always. The accompaniment of stage thunder, tramping of feet or the rushing of a train, to appropriate pictures, may be very fairly said to be an accompaniment of a like kind to music. But without an accompaniment of noise no picture show can be said to constitute an entertainment of like kind to music. The picture of a man blowing a trumpet could not by itself be reasonably said to represent a feature of like kind to music. Dancing, however, is different. The performance of a dancing marionette is surely an entertainment of like kind to actual living dancing. Why not, then, the performance of a dancing picture or shadow?

Such is some indication of a logical argument in favour of the contention that a kinematograph show including dancing and musical features should be licensed. And it is capable of still further development. Nevertheless, and perhaps because of the nature of this argument, I am of opinion that such a show does not come within the statute and need not be licensed. It is a common mistake of the laity that judges and advocates delight in subtlety, and find their greatest pleasure in straining points and splitting hairs. The truth of the matter is that common-sense is more reverenced by the courts than logical subtlety when the application of some ancient and almost out-of-date statute is under consideration. And the common-sense view of the matter is, I take it, that as an actual everyday fact, instinctively appreciated and apprehended by the normal mind, a kinematograph show does not come within the statute. This is borne out by my own experience. In the Camden Theatre case, to which reference has been made in a back number of this journal, the court, presided over by a particularly able and experienced judge, and the counsel for both the prosecution and defence, were unanimously agreed that no breach of the statute could even be alleged in respect of such part of the kinematograph show there as was unaccompanied by either actual dancing or music. In face of this it is difficult to believe that any magistrate in any part of the country would be influenced for one moment by such arguments as are set

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out above. Nevertheless it is only right that they should be placed before those concerned.

THEATRE LICENCE.

Should a local authority, outside London, be bent upon licensing kinematograph shows, and yet feel that the music hall statute is not a sufficient warrant, it is possible that it may invoke the aid of the Theatres Act. By that statute a licence is necessary in the case of a place of public resort for the public performance of stage plays, the words "stage plays" including any tragedy, comedy, farce, opera, burletta, interlude, melodrama, pantomime, "or other entertainment of the stage." The chance of the success of the efforts of such an authority would, however, be very small. It is, however, worth noting, as it affords an opportunity to consider a case which is of some value to those interested in kinematograph shows. In *Day v. Simpson* the entertainment before the court was one presented on a stage with curtain, footlights and scenery. There was a regular plot of love, courtship and marriage, the words of the drama being pronounced by living actors placed in a chamber below the stage concealed from the audience, though their figures were represented to the audience by a combination of mirrors, as though they were in fact on the stage. Two actors appeared on the stage, but their dialogue was subordinate to the plot of the piece. Except these two there were no actors on the stage. In this case it was decided that the entertainment was a stage play, and could be lawfully placed before the public only in a licensed building. And the decision would probably have been the same had there not been the two actors on the stage. Their presence there did not apparently affect the mind of the court. The reader can himself easily estimate the value of this decision in relation to kinematograph entertainments.

THE LAW SHOULD BE SETTLED.

The fact is that the position of the kinematograph entertainer is uncertain and unsatisfactory from a legal point of view. It was said by Lord Kenyon in a music and dancing case that the statute is "a penal Act of Parliament, and we cannot extend it to entertainments that did not exist when the statute was made." If, and so long as, the courts hold to that view the shows are safe from interference. Once, however, common sense is disregarded and legal and logical subtlety relied upon, the shows are in peril. It is therefore necessary that the law should be settled as soon and as authoritatively as possible. Better from a lawyer's point of view, a Licensing Act, fairly administered and preserving acquired rights, than the present state of uncertainty.

Shanley's Animated Pictures and Society.

The kinematograph is becoming more and more popular as an entertainment in private houses, and during the past few weeks Prof. Lenton, general manager of Shanley's Animated Pictures, has given exhibitions at Lord Rothschild's at Tring, Lady Hamilton's at Tidworth House, Hampshire, Lady St. Helier's, at Portland Place, the Duchess of Newcastle's, Clumber, Worksop, at Viscount Goschen's at Hawkhurst, and at numerous other well-known private houses. Capital business is also being done by the same firm at the Winter Hall, Worthing, and the Victoria Hall, Weston-super-Mare. At both these houses topical slides have been introduced between the films with great success.

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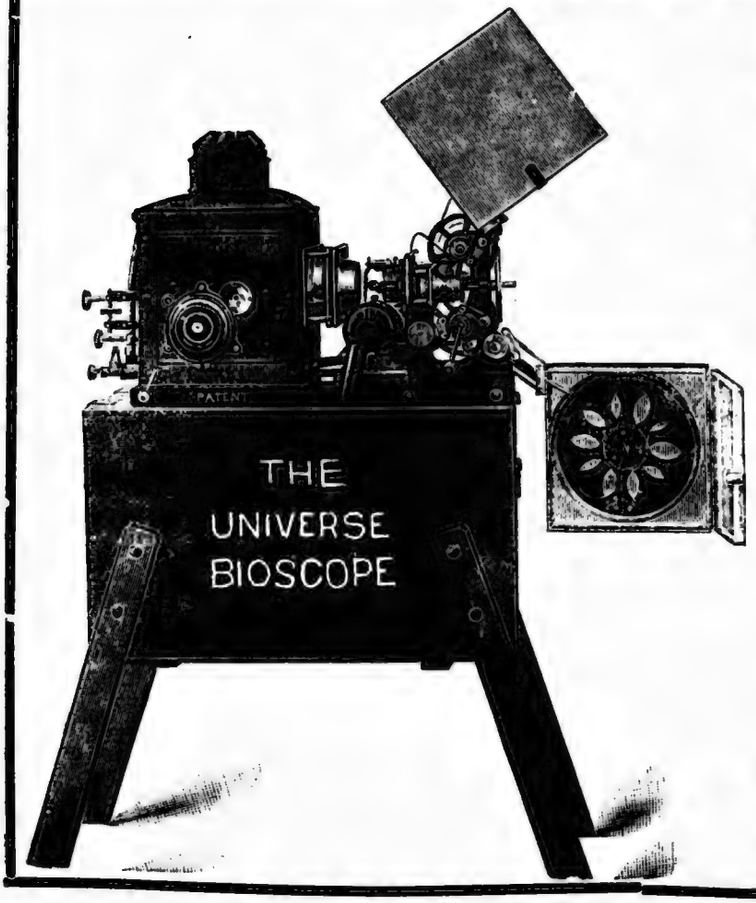

SHOWMEN

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Latest American News.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, FEBRUARY 13TH.

One of the most important moves in the war between the Moving Picture Patents Company and the Independents is announced this week in the formation of the United Theatre Managers Moving Picture Company, which was organised in New York on February 7th by Percy G. Williams, who controls one of the biggest lines of variety theatres in the country. It is stated that as a result of this move some 500 first-class vaudeville theatres will be enlisted under the Independent banner.

The action of the Patents Company in advising the exhibitors that they are entitled to relinquish the licence at will is generally regarded here as indicating a weakening on their part, and it is now believed that the tide of opinion in the trade has set firmly in favour of the Independents. The Moving Picture Patents Company are making desperate efforts to recover lost ground by attempting to secure the passing of a bill through the Senate making it impossible for films to be imported and by taking action against a number of prominent visitors who have been working with the Independents.

In a cable to Mr. Murdock, of Chicago, the leading spirit of the Independent movement on this side, Mr. Will G. Barker, reiterates that Gaumont's have not signed the Trust contract and will not do so—further, that Eastman has guaranteed to supply films to the Independents.

Mr. W. Fox has withdrawn from the Greater New York Film Rental Company in order to fight the Trust more vigorously. Hereafter Mr. Fox, who is President of the Exhibitors Association of New York, stands as an exhibitor pure and simple.

Latest of the Fight.

It is stated to be now practically certain that the Columbia Phonograph Company will shortly make an appearance in the motion picture field.

The Cameraphone Co. deny the report that they have signed the Patent Company's agreement, and it is believed that this important concern will shortly be found allied with the Independents.

The Moving Picture Patents Company denies the report that it has instituted an effort to raise the duty on imported films.

Salt, Please!

A large white bull dog created a commotion at a theatre in Youngstown, Ohio, recently. He was brought into the theatre by his owner as a picture was being shown of a little boy falling from a high wall into a river. The scene was so realistic that the dog ran up to the sheet and made violent efforts to leap into the water and pull out the boy!

A number of youths of Jamaica, N.Y., recently observed that the tickets sold for afternoon performances at 5 cents were also good for the evening, when the price is twice as much. Accordingly they bought up all the tickets they could afford and disposed of them at 100 per cent. increase. After the youngsters had made a tidy sum by this trick, the management tumbled to the plan and made its repetition impossible by ordering that no tickets should in future be sold except for immediate use.

An item in the *Brazillian Review* states that the number of persons visiting the theatres and living picture shows of the Argentine capital during 1907 were 4,897,450.

An apparatus for securing exact synchronism between a talking machine and living picture machine is described in the current number of *The Nickleodeon*. The system followed is that of reproducing a record previously made by the artiste on a gramophone attached to a kinematograph camera. The artiste, standing before the camera, repeats the words emitted by the gramophone with appropriate gestures, the camera's action being controlled by the revolution of the record.

The National Waterproof Film Company is making headway with its process for waterproofing films.

The American Moving Picture Company's new projector is being exploited by the Standard Film Exchange. The machine is particularly constructed for safety, there being no loop which could by any possibility catch fire.

The Shows and the Police.

Mayor McClellan has been cited by Justice Erlanger of the Supreme Court to show cause why he should not be restrained from revoking the licence of a show in First Avenue and another in Third Avenue. The injunction was obtained by G. A. Rodgers, counsel for the Moving Picture Association.

What is regarded as an important decision in the war against the moving picture shows which is being waged by the New York authorities has been rendered by Magistrate Breen, who has taken the view that the moving picture machines endangered the life and health of persons living on the upper floors.

A moving picture show manager has been brought before the court on the charge of impairing the morals of children by the S.P.C.C., who take objection to the picture entitled "Highwaymen." He was allowed out on £100 bail.

Announcement is made that the Moving Picture Exhibitors Association will be incorporated as a company. This does not mean that the Association will be run for profit, there being no capital.

A Mr. James Leak, of Danville, has just disposed of his rights in a patent device which will make it unnecessary for operators to rewind films, to Thomas A. Edison. Instead of rewinding, it is stated that all the operator has to do is to restart his machine and set the machine going again. It is stated that Leak got something like £2,000 for the American rights of his invention.

Magistrate Butts, of Morrisania, has indulged in a fervid diatribe against living picture shows on the Sabbath, which, he says, are run by foreigners as "part of a concerted and determined effort to break down the laws established by the State for the protection of the Sabbath." Afterwards he fined a moving picture show manager and his operator ten and five dollars each, respectively, for showing on Sundays.

Show Statistics.

The records of the Chicago Building Department and City Clerks Office show that there are 390 nickel theatres in operation in the town, and only 295 licensed operators. The period allowed for operators to become registered having expired the police are under orders to visit every theatre in the city and find out if the operators have become qualified, failing which the shows may expect to be closed up.

A woman in the balcony of the Star Theatre, Lexington Avenue, New York, repeatedly called out loudly during a performance to her son, Meyer, in a different part of the house. The cry was mistaken for that of "fire," and a panic followed in which 2,000 lives were endangered.

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Reminiscences of the Far East with a Kine Show.

By DAVID JAMILLY.

I have travelled the East with a Kinematograph Show from the Suez Canal to China, carrying a tent with a seating capacity of no less than 1,500, and my own motors and generators. In my tour, which extended over six years, I included Egypt, India, Ceylon, Burmah, the Straits Settlements, Siam, Java, Sumatra, Borneo, and China. I have several times been honoured with Royal commands, and have given exhibitions within the innermost and most jealously guarded precincts of the native princes' palaces, and which no stranger is permitted to enter. I therefore feel justified in claiming to speak with authority upon this subject.

The relation of a few of my experiences illustrative of the difficulties a showman has to contend with in these countries will prove of interest. Space will only permit me to give the veriest quota of my adventures. Nevertheless, I hope to be able to recount sufficient to give some idea of the enormous obstacles which have to be surmounted.

As an instance of conditions entirely unknown to European showmen, I remember a disaster which befell me at one of the largest towns in Central India. This city is the annual scene of the largest native fair (Melah) held in the country. The Viceroy and a large staff of officials always honour the fair with their presence, and at this time it is a veritable El Dorado to amusement caterers. Being "in the know," I had pitched my tent in a most favourable position, and was looking forward to the prospect of standing at the door and watching a fortune pass through the window of my booking office, when, at the very height of the festivities, quick as a flash of lightning, the dreaded plague descended upon the unhappy people. All the high officials left at once, and the panic-stricken natives fled in all directions for some haven of refuge from the terror. Not a man could be hired at any price to venture within the area of the pestilence, and I was left deserted by my native staff, unable to leave without my show, and unable to obtain even coolies to strike my tent! An experience such as this might well daunt the stoutest of hearts.

The business of travelling in these unfrequented lands is in itself an art. In many places it is hundreds of miles to the nearest railway.

The reigning Prince of one of the Shan States, paying me a surprise visit one night in a well-known town of Burmah, invited me to take my show over the mountains into his own remote country, and promised me that the expedition would prove highly remunerative. I might say that these states are practically unknown to Europeans, and are among those recently explored by Dr. Sven Hedin. Fully conscious of the difficulties in my path, but nothing loth, I determined to undertake the journey, and one afternoon, with the thermometer something like 110 in the shade, saw my train of bullock carts set out on its adventurous 200-mile trek. On the hardships we had to endure, such as lack of water and shortness of meat—we had to shoot our own game—I shall not dwell; it is sufficient to say that, after traversing desert and mountain fastness at the extremes of intolerable heat and intense cold, we arrived at the Prince's Capital.

Our arrival was well timed, for it synchronised with the important obsequies of a dead priest—such events being, curiously enough, always a public holiday, and the occasion of great feasting and general gaiety. It is difficult to give a comprehensive account of what such a celebration means to these people.

The Phoongyi, to give him his native title, is held in almost incredible esteem and respect; in fact, the only words to accurately convey the situation are the following, which I came across somewhere in my reading: "A Little Deputy God Almighty." On his death he is embalmed, and his body, according to his importance, kept for a period of between three and seven years. At the end of this time he is duly cremated, and, let us hope, what is left of him at last allowed to rest in peace. This particular Phoongyi must have been an unusually notable man, for not only had he been stored for the full seven years, but natives came into the town from miles round bringing rich offerings of incense and heaven knows what not.

But to return to the show. After my tent had been pitched and fitted up, and darkness began to fall, I switched on the festooned electric lamps at the entrance, and waited for my audience to roll up. Crowds assembled, not in hundreds, but in thousands, but never a one stepped up to the door. They could not overcome their amazement at seeing the little glass bulbs burning by themselves. It was too much to expect that they could understand the connection between the "strings that held the little glass suns" and the motor generator. *They had never seen electric light before!*

However, in due time the Prince, accompanied by his suite and the Royal Family, mounted upon richly caparisoned elephants, escorted by his bodyguard, drums beating and trumpets blaring, made his appearance, and honoured me with one of the most magnificent openings my show has ever had. After he had ceremoniously taken his seat in the special box always provided for such state visits, the rest of the house very quickly filled. Filled! The audience was so packed it looked as if it had been welded into one great whole.

This reception of my entertainment is typical of many that have fallen to my lot. The people sat transfixed, staring in wonderment before them, occasionally rocking their bodies, shaking their heads and stroking—those who were the proud possessors of such—their beards. The only exclamation which escaped their lips being the awesome "Wha! wha! wha!" uttered in breathless whispers. I might mention that on this occasion I had to pitch my tent upon wet paddy fields and in order to give security to the poles which upheld it drive great trunks of trees, measuring 9 ft. by 2 ft. into the ground.

A propos of the natives attitude towards the bioscope, I recollect an incident which even now brings a smile to my lips. In one isolated district where I stayed I noticed after the performance a venerable old gentleman who made no attempt to leave, but kept giving cautious glances in all directions to see if he was observed. When, eventually he was satisfied that the coast was clear, he stepped hesitatingly towards the screen and gazed at it in wonder, then creeping to the side he seemed to summon up all the courage at his disposal snatched a hasty glance behind and seeing *nothing* stood paralyzed with amazement. At this point I felt called upon to intervene and some conversation like the following took place:—

"Well, father, what is it?" I asked.

"Ah, sahib, where are all those men?"

"There *are* no men. They are only pictures."

He gazed at me incredulously, and with the usual shaking of head and stroking of beard, turned away and ambled in the direction of the "exit" muttering—

"No men! No men! Only pictures! Indeed they must be devils!!"

I feel sure to this day that the old boy remaines unconvinced of the purely material methods I employed.

The native has a most insatiable curiosity, and this alone is sufficient to bring him to see "pictures walk," but once he has seen he will rarely pay another visit, his curiosity is satisfied, or unless the showman is possessed of the knowledge of how to attract him. Yet to show how great a mystery it

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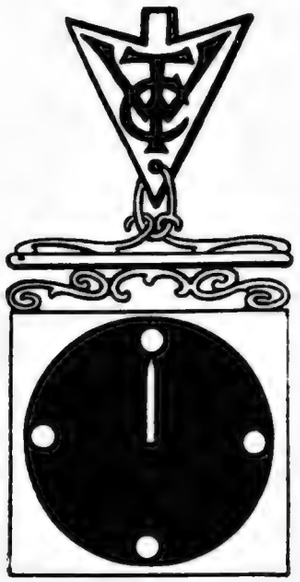

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Telephone: 120 CENTRAL. Telegrams "COUSINHOOD, LONDON.

all appears to him, I have stood outside my tent at the conclusion of an entertainment and heard one mutter to another, "Bis Millah!—Praise be the Lord," or perhaps, "Heiren!—Wonder of wonders," and he is met with the response "Insan kah chelaki—Oh! the advancement of man!" This latter phrase reminds me of a little incident which goes to show that the native is not such an enemy of progress as one is usually inclined to think. On one occasion a man rather more enlightened than his fellows came to me and said, "Sahib, these are indeed marvellously clever, but there remains for you to make the pictures talk." This occurred several years ago now, and even the Chronophon, ingenious as it is, doesn't quite "fill the bill."

It is perhaps common knowledge that the Malay Peninsular is covered with swamps and dense jungle lands, where tigers and other wild and dangerous animals abound. It has been my lot on more than one occasion to have to camp for the night in the heart of this almost impenetrable land, and to roll myself up in a blanket alongside my European engineer and endeavour to gain a few hours' rest. What with the unwelcome attentions of the remarkably virile local vermin and the nervousness inspired by the presence of tigers—they come and stand roaring within a few yards of the camp—you can doubtless appreciate the position. It was on one of these trips, on the road up to the beautiful little state of Lahore, that we were awakened in the morning by a hunting party carrying with them the carcases of no less than eight full-grown tigers, which they had shot *in our immediate neighbourhood* during the night. On this occasion I made my first acquaintance with a tiger steak, and can assure you there are many meats far less palatable. To heighten the terrors of this district, it was a well-known fact to me that it is no unusual thing for a tiger to calmly stroll into a populous town and make a substantial meal of the first unhappy person who crossed his path!

I can lay claim to one experience of which no living showman probably has ever had the like. I happened to be in the Celebes Islands when war broke out between the Dutch and the natives. The authorities would accept no responsibility for the lives of any persons unless they sought the shelter of the "fort," and my tent, as luck would have it, lay nearly a mile from this stronghold. However, business is business, and in spite of the somewhat strained situation I proceeded with my performances, and continued to reap a rich harvest from the native population. One evening, whilst the show was in full swing, an alarm was given that the enemy were within a short distance of the town and making for the tent in order to surround it, and thus take over 1,000 prisoners. I don't know how the alarm was given, nor how it was spread, but the effect was magical. I have never in my life seen a house cleared so speedily. There was no stampede, no panic, very little noise. The audience just melted away before my eyes, leaving the blissfully unconscious operator steadily turning the handle and projecting some *screaming comic*. You may imagine the programme *was* subject to alteration *that* night.

I have already said that it was my custom to travel with a little De Dion Bouton, and the practical impossibility of obtaining petrol, except in the largest towns, compelled me to carry large quantities of spirit with me. I had a coolie specially detailed to attend to this motor alone, and usually found him very capable and careful in executing his duties. But one evening we were just ready to start, with an audience of some 1,200, and this coolie replenishing the tank and smoking a cigarette somewhere behind, when a vivid flash, a terrible stench of petrol, and in a few seconds the whole car was ablaze. Though we did everything in our power to prevent the fire spreading, our efforts were fruitless, and in a very short time not a shred was left to me but the charred centre poles, which burned away like torches in the night. I shall never cease to be grateful that not one single life was lost, not even that of the foolhardy coolie, and I shall ever remember the sympathy at my loss which I received.

While on the subject of native employees I should like to say that I have always found the native operator, often self-taught, far more careful and painstaking than many we see here in England. He may not understand electricity, but he spends hours in attentive and patient watching to improve his knowledge of the machine and its accessories. He is usually bright and intelligent, and quickly learns, once he applies himself. He seems to take a real pride in his instrument, and is often to be seen taking it to pieces and giving it a thorough overhauling. He has his reward in the fact that his friends look upon him as a demi-god. He is the producer of the marvels displayed to them. It is the operator, not the proprietor, who gains the respect of the audience. A short length of film bestowed upon one of his fellows is regarded as an object of great value, and treated almost with reverence.

It speaks well of his care and attention when I say that in all my experience I have never heard of a fire originating from an operating room where a native has been in charge.

Your correspondent says that bioscope companies in the East do not travel with orchestras, but to my knowledge there were two if not three who carried no less than between nine to twelve musicians. The description of the effect of "effects," however, is remarkably realistic. I had three native lads to work my effects, and they seemed to regard the consternation of the audience at the explosions, the thunder of the trains, the lightning, etc., etc., as one huge joke.

These youngsters were praiseworthily cute, and set a fine example to many effect workers one has to suffer in this country. They never gave you the whistle of a train after it was passed, nor the report of a gun before it was fired. They were keen observers, and took a thorough interest in their business. No doubt, like all these people, they earned for themselves an undying reputation from the mystery of their employment.

I also heartily endorse the statement that there is a gold mine in a show for a native proprietor. However, to this should be added "under existing circumstances," since there have been isolated examples of Europeans possessed of intimate knowledge of local customs, language and tastes who have, thus equipped, been able to secure great success.

The principal reason why the Europeans generally fail, is the fact that they are utterly ignorant of these customs and tastes. The British showman's first move is, naturally, to exploit the larger towns where there are numbers of white residents, but in a very short time he has exhausted these, and armed with the same films and the same methods he sets out to entertain the purely native population. India has been represented to him as a land flowing with milk and honey—it *is*, but you can expect to gather neither with a fork!—a land of riches, gold and precious stones, Princes and Palaces.

"East is East, and West is West," the films which have attained popularity for him among the Europeans will instantly doom him to dismal failure when exhibited to the native.

He moves into a town, taking possession of it with full band and extensive advertising, covers the walls with huge posters of, say, "The Sign of the Cross," and has at once prevented himself even the possibility of one decent house.

(To be continued.)

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Starting in the Kinematograph Show Business.

By "TRIGRA.'

When one has decided upon entering the field as a kinematograph showman he must bear in mind that the day is past when people will patronise the place merely because animated pictures are on view. The surroundings must nowadays be of a somewhat high order if it is to become a success and one is to retain his patrons. Too often one sees a dirty shop-front placarded with gaudy coloured bills, the windows of which have been pasted over with paper in order to ensure darkness within. This sort of arrangement is fast becoming a thing of the past, so it is necessary that matters be attended to in an up-to-date style and that the place be one where patrons will not be ashamed to be seen entering.

To attempt to start such a place of exhibition without some substantial capital would be futile, so it must be taken for granted that the beginner has such.

To select a position "where people most do congregate" is no easy matter, and requires much thought; the vicinity having been decided upon and the right side of the road or street ascertained, the next thing is to find suitable premises. These we will suppose to consist of a large shop which happens to be to let. In its present condition it is most likely of little use, so after the necessary business of leasing or otherwise engaging the premises has been settled, the question is how best to arrange matters both outside and inside.

Taking the outside first, the desire should be to make it look as much unlike a shop as possible, and on the supposition that funds are at hand, it is a good plan to remove the entire front and set it back a few feet to make room for doors opening outwards, etc.

In the space between the front and the street an ornate box office may be erected at which patrons take their tickets. Even this little office requires a certain amount of attention in its style of construction; the lower portion may be solid, but the upper portion should be of glass as much as possible. Let the people see the person inside, for nothing inspires less confidence than a solid looking office box, the only opening of which is a hole merely big enough for a cat to crawl through.

The outside should be well lighted—electric if possible, but, failing this powerful incandescent gas lamps are obtainable. Everything should have a cleanly aspect, hence it is hardly necessary to warn one respecting painting similar to that seen on the fronts of travelling caravans; white is as good a colour as any.

In a frame for the purpose the programme for the day, together with prices of admission, should be displayed, and it noted that the list of titles should not be left for anyone to write; it should be done nicely, and any local printer would attend to this; anyhow, avoid display of amateurish lettering. Two persons at least are necessary at the front, say, a man to walk up and down the space alluded to and a girl in the pay box. No shabby, down-at-the-heel individual will suit this position, so it will be assumed that both have a species of uniform; in fact, all connected with the show who come in contact with the public should have such—it lends a sort of distinguished air. Certain people have a dislike to entering a dark place, hence this should be modified as much as possible by having double doors at the admission side with good light placed between them.

Looking now to the inside, it is a matter of opinion whether the screen be at the far end of our "hall" or it be placed immediately behind the front. Both positions have certain advantages. In the former position one sees what is going on as soon as he enters. The idea, of course, is that each patron should be able to see the screen properly. Ladies cannot be expected to remove their hats, so it will be found best at the time of fitting up to "tier" the rows of seats, that is, make them slope upwards as they retrogress. When people have comfortable seats with sufficient room for their knees they are likely to return again, but it will be no advertisement for the place if they are cramped for space. Hence these little matters require consideration. Bear in mind that cleanliness is a matter of great importance. It might seem almost unnecessary to instil this in one's mind, but if people get in the way of speaking of the place as a "dirty hole" the whole affair will be damned sooner or later. The best seats, that is those furthest from the screen, should be charged a little more than those in front—the reason for this will be obvious—although in very many instances the arrangement is reversed, but time will alter this.

Anent the dimensions of the screen, this must be governed by the size of the "hall," and the front row of seats should be distant from the screen at least the diagonal of the picture, more if possible. Should the electric light be obtainable, the installation will, of course, be attended to by a competent firm, so nothing need be said on this score. Projection instruments are made by many firms, and it is a difficult matter to say that any one make is better than another. Ease of manipulation and steadiness are requisite; these will be seen at the time of inspection and trial. Films are to be had in all qualities, from the worn out and scratched state up to the new and perfect. New films are generally fourpence per foot, but certain firms—see advertisements—make a feature of hiring film, and a spool containing somewhere about a thousand feet may be hired for about ten shillings a night or thirty shillings for the week. Frequent change of programme is advantageous, and perhaps the change should be made every second day.

At continuous shows the round of pictures may last for one hour, and in the case of a full house this means that each seat becomes reoccupied every hour, for although the members comprising the audience may commence their round at any subject, they invariably leave as the same subject comes round again.

There is such a vast supply of film subjects upon the market that there is no excuse for exhibiting the same series on a second occasion even weeks apart. Animated pictures impress themselves wonderfully upon the beholder, hence it is undesirable for the proprietor to hear anyone say, "I saw this here about a month ago, etc." A special book should be kept of subjects shown, together with dates.

Above all, select good subjects.

Mr. T. W. Kingston,

the alert manager for Mr. T. J. West at Bournemouth, is at the London office for a spell, returning in the course of a week or two to manage another picture season at the Shaftesbury Hall.

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New Films and their Makers.

CRICKS & MARTIN

A young fellow in love with a pretty girl asks her father's consent to their engagement, but the father is very indignant and turns the young man out of the house, forbidding him to speak or have any further communication with his daughter. They, however, have a good friend in the family butler, who suggests a method of getting over the difficulty. Waiting until night, the butler dresses up as a burglar and breaking into the house attacks the master. Just in the nick of time the young man bursts into the room and, knocking the burglar down, goes to the assistance of the old gentleman and helps him into a chair. In the meantime the supposed burglar makes good his escape by the window, and the girl hearing the noise enters, and upon her father's recovering the couple receive his consent to their engagement. The picture closes with the now happy young man rewarding the butler for his good services.

Cines Co.

A FATHER'S HONOUR is a dramatic film from this Company. A young man is seen to have contracted a left-handed alliance which makes so severe a call upon his resources that he is impelled to dishonest courses to meet his obligations. His father and he are both employed in the same bank, the elder man being cashier and the younger a clerk under his control. One day the father leaves his keys carelessly on his desk previous to going home. The young man notices his action, but resists the temptation for a time. Outside the bank, however, he meets his lady friend, who inspires him to re-enter the bank and abstract some money from the safe. In the midst of his action the father returns and disturbs his son, and a struggle ensues in which the old man is wounded and the young one escapes, but without the money. The father receives a medal from the grateful bank directors, and the young man, turned from home by his father, who, however, does not disclose his identity to the police, enlists in a regiment under orders for the Colonies. In a desperate action against a native tribe he distinguishes himself by rescuing a wounded comrade from a number of the enemy, and is rewarded with a medal. Returning to his home with his new honours, the young man finds his father has lost his reason as a result of the struggle in the bank. Confronted with his son, however, the old man shows signs of returning reason, and after feeling the medal on his son's breast feels for that which should decorate his own coat, and at last recognises the members of his family and becomes completely restored to his senses.

A FALSE ALARM is a short but amusing film in which, after a husband has taken an affectionate leave of his wife, she, with every appearance of secrecy, hastens to welcome another young man. While the visitor and the lady are seated together in the conservatory the husband returns unexpectedly, finds a man's hat in the drawing-room, and breaking into the conservatory, severely kicks the visitor before his wife can explain that the latter is an artist whom she has commissioned to paint her portrait as a surprise for her husband, when profuse apologies are tendered to the aggrieved visitor.

WILLIAMSON, DRESSLER & Co.

The third film in an interesting series is issued this week by Williamson's with the title THE WATERFALLS OF TIVOLI. This illustrates a charming series of cascades and rapids set in most charming surroundings. Views are given of the current, which now falls in a long narrow column and now rushes over the brinks in a foaming mass, from a distance and at close quarters, the latter view having a very imposing effect as the mass of foaming water almost fills the sheet.

Safety Bioscope Co.

Under the title LOST IN THE SNOW a Le Lion film issued this week gives a very interesting illustration of the work of the famous St. Bernard dogs in rescuing snowbound travellers. A little girl and boy, brother and sister, leave their mother's cottage to gather sticks for the fire. A succession of strikingly pretty scenes of the snow-clad country show them wandering farther and farther from home until they sink exhausted into the snow. The scene then shifts to the famous Monastery, some distance away, where the monks are releasing the magnificent dogs and sending them out to search for travellers. Two of the magnificent beasts are followed until they reach the side of the unconscious children, and then, while one turns and gallops back to the convent for help, the other pushes at the figures until the girl recovers sufficiently to partake of the brandy which it carries in a little drum round its neck. A number of the good monks are soon on the scene, and the children, each on the back of one of the huge dogs, are conveyed to the hospital and revived, afterwards being returned to their mother by a wealthy patron of the Monastery, who drives up in his sleigh while they are being attended to.

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uneventful comic. A workman entrusted with the job of carrying a large and heavy table to a customer finds the task a severe one, and sinking down exhausted on the pavement sets his brains to work to devise an easier method of reaching his destination. By good luck a mischievous person sets a couple of beer barrels rolling in his direction, and, instantly seizing on these, by adapting them as wheels he soon converts the table into a rough-and-ready vehicle, which is easily set rolling down the hill. Once started, the "motor" is not easy to stop and brings to grief every passer-by who gets in the way—beginning with a pair of rowing men who bar the road with their oars and have them splintered to pieces, and concluding by running up two planks on to the top of a house and crashing into the yard at the back.

Hepwix HEPWORTH MANUFACTURING Co. Hepwix

RIVER PANORAMA IN EGYPT.—This series of pictures is very effective, with its brown or light blue toning. The scene opens at a very busy town, which gradually is left behind, and one sees ever changing natural scenery. Next groups of palms fly past and we catch glimpses of the landscape beyond the cliffs, and the river begins to widen out. Towards the finish we pass along to swiftly running water, and once again see signs of buildings and life on the shores.

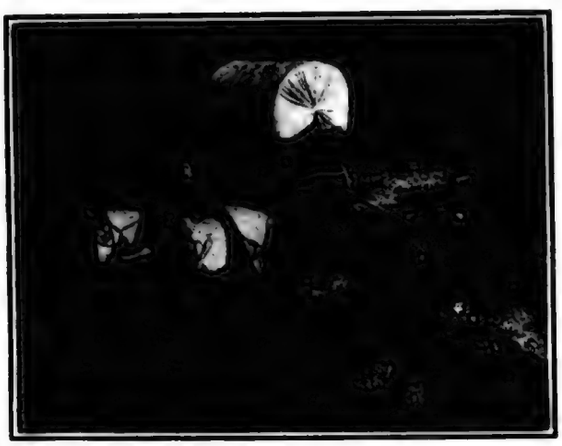
WHY FATHER LEARNT TO RIDE.—A young lady, with her father, stops to chat with an admirer. Her parent commands her along, but the girl manages to drop a note. Outside the girl's home, the young man is up to time. Fetching a ladder, he quietly places it to the sill and the girl descends. Taking the ladder away again the young couple commence to chat, when papa's voice is heard from above. Tying a sheet securely at the window and getting out, he is about to come down hand over hand. The sheet, however, is not strong enough and Papa falls to the ground with a crash. Seeing the young man's bike he struggles to mount it. The old man manages to keep his seat until he comes to an hill, and then troubles set in. He stops at a refreshment place for a drink and a boy ties up the bike with a piece of rope and poor papa once more kisses mother earth. Cutting the bicycle free he soon gains on the fugitives, but they enter a field and slam the gate upon him. They dash towards a piece of water and cross easily upon a couple of planks. The old man, now furious, attempts to follow, but comes a cropper into the water. The lover dashes forward and carefully pulls the old chap out, now much cooler, but wiser. The pair ask forgiveness and the [illegible] on his behalf. [illegible]

In T[illegible] remark[illegible] shows [illegible] gold—[illegible] are talking tog[illegible] to relieve the old man of the money, follow him and waylay him in a lonely part of the road. The old man proves stronger than they imagined and beats them off. Now the scene shifts to the lighthouse, where the keeper's attractive daughter is anxiously awaiting her father's return from shore. Entering, the old man, for the greater safety of his gold, looks about for a hiding place and at last places the coins in a brass candlestick—afterwards replacing the candle. Then he ascends the ladder to the lantern to light up for the night. In a little while the two shady characters already seen enter stealthily and follow the old man to the lantern, leave him senseless after a short struggle, and then begin to look for the gold—unknowingly carrying it with them in the candlestick which they use to throw light into the recesses. Meanwhile the girl has discovered her father's body, and, climbing into the balcony surrounding the lamp, signals for help to the shore. Interrupted by the thieves she climbs over the balcony and supports herself by the rope. A coastguard on shore, seeing the signal, looks through his telescope and sees her plight and at once gives the alarm. The lifeboat, with a crew of sailors, is quickly launched—a very fine scene—and the villains captured, and the old keeper completes their discomfiture by showing how simply the money has been hidden after all. The scenes at the lighthouse are very well managed, and the launch of he lifeboat is a most invigorating picture, and altogether the film hould go down with all kinds of audiences.

VITAGRAPH COMPANY OF AMERICA

This company have a quartette of films to offer. MONKEYLAND is an amusing number in which the parts are taken by monkeys instead of human beings. In Scene 1 we have a travesty of a story which with slight modifications has done service in some score of film subjects. Jocko is badly in love with Pinkie, the (relatively) charming daughter of a pair of simians. His suit is not favoured by the parents, who seek to force her into a match with Bunco, who has a mortgage on the old folk's property which he promises to cancel in return for Pinkie's hand in marriage. Jocko is, however, enabled to turn the tables on his more wealthy rival and, paying off the mortgage with a bunch of bananas, receives the desired reward by marrying Pinkie. The young couple's troubles are by no means ended, however. Bunco decoys the wife from home, and it is only after several very thrilling scenes that Jocko is enabled to rescue his wife and turn the tables on the villain.

A DREAM OF WEALTH is further described as a tale of the gold seekers of '49. A Kentucky mountaineer reads of the discovery of the precious metal in California. What he reads leads him to decide to try his luck in the new land of promise, and accompanied by his wife and little daughter he sets out across the Arizona Desert. Here their hardships begin, the water tank springs a leak, horses drop dead,



and so on. After a weary journey on foot through the sandy desert the wife succumbs and dies. The father staggers on some distance further and in his turn sinks down and dies. Two Indians take charge of the little girl and deliver her to the sheriff of the nearest mining town. Fifteen years later, on the eve of the girl's wedding to a young miner, one of the Indians, now old and feeble, turns up and is befriended by the lovers.

A CURE FOR BASHFULNESS is detailed in another Vitagraph film in which John, the bashful son of a suburban couple, is cured of his awkwardness in the presence of ladies by a potent liquid which he sees advertised in the paper and which is guaranteed to make the most timid young man a terror amongst the ladies. John's father tastes the liquid in the store before he purchases it, and the effect is immediately apparent. He hugs an old lady customer—and is thrown out. Reaching home John is dosed and his shyness instantly leaves him; he hugs the maid, squeezes the coloured cook, and in the street wants to kiss every girl he meets. In a concert hall, to which he goes with his father, John leaps on the stage and embraces a dancing girl. The

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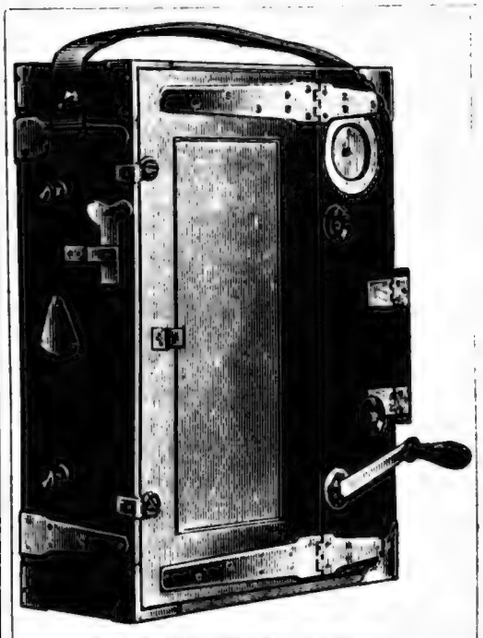

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father then judges it desirable to leave his son to his own devices, and the latter makes such good use of his opportunities that he is taken off to the police-station with an army of girls following in the rear. In the court John's father comes to plead for his son, and explains that his actions are due entirely to the liquid. To test for himself the Magistrate takes a pull and immediately begins to act in the most outrageous manner. Things become so serious that recourse is had to the druggist once more, and he easily provides an antidote which restores everybody to a normal condition.

A tale of the Franco-Prussian war entitled HIS SISTER'S LOVE is the remaining film from the Vitagraph Company. A German lieutenant dismounting from his horse at a farm kept by a French widow requests a drink of water, but is refused by the indignant widow, who points to the devastation around—caused by the Germans. The German, who is wounded, sinks exhausted on a bench, and is given a cup of water by the widow's daughter, afterwards remounting and riding away. Shortly after a troup of German soldiers headed by a sergeant come up to the farmhouse and billet themselves there. At night time, the widow's son, Jean, climbs exhausted through the window and hides in the loft. In the morning the sergeant discovers his hiding place, but the girl saves the fugitive's life by pretending to look favourably on the German sergeant. Later on the young man makes another attempt to escape, and the German, intervening, is shot by the girl, for which she is condemned to be shot in turn. The Lieutenant whom she has befriended, however, rides up in the nick of time and saves her life. Three years after he is seen getting his reward, the marriage of the couple being illustrated.

NORDISK FILMS CO

THE CANALS OF COPENHAGEN are illustrated in an interesting, if short, travel film issued by this firm, of good quality and interest.

The Nordisk Company have also a magic film which under the title THE MAGIC PURSE details the marvellous adventures of a young man who, parting in a huff from the party with whom he has gone picnicing, falls asleep in the woods and is magically carried to the land where mermaids and other legendary creatures dwell. After some sufficiently remarkable adventures he returns to earth.

URBAN ECLIPSE-RADIOS

The Urban list of films contains a subject of topical interest illustrating the Territorials at work, and appropriately entitled AN ENGLISHMAN AT HOME. This opens with a view of the route march of the London Scottish, a well set-up body of men. Then come a highly interesting series of views illustrating life in camp, drilling, marching, on guard, at work, in the camp kitchen, feeding horses, etc. An interesting conclusion shows a pontoon bridge being hastily constructed over a stream and a troop of men afterwards marching across.

The Urban Indian series receives two additions, one illustrating the temple of the SACRED MONKEYS AT BENARES and its inmates, an interesting picture of good quality. The other film illustrates some of the HINDOO FAKIRS AND SNAKE CHARMERS. The opening shows a lean, hungry looking devotee composing himself for rest on a bed of nails (with the business ends uppermost) with every appearance of comfort. Next a snake charmer is seen squatted on the ground, with several cobras reared, with expanded hoods, before him. Another native is illustrated with his troupe of performing animals, including a monkey which turns somersaults and walks on its fore paws, and a goat which balances itself with all four feet on a raised peg.

Urban's most attractive film this week is without doubt a subject illustrating the BEAUTIES OF MARSEILLES. The opening gives a very striking view of the town from the harbour; some closer views of the vessels, among which are a gunboat, follow, and then a view is given of the new overhead bridge, in which a boat is guided across the stream by means of long supports slung from the span, many hundred feet above. A panorama of the town from a considerable height follows, and then a visit is paid to the famous Palace of Longchamps with its wonderful fountains and statuary. A visit to the "Parc Borely" brings the film to a conclusion, some of the most striking views we have yet seen in a film being given in a view of some of the caves. A remarkable silhouette effect is obtained, the dark frame furnished by the unlighted cavern throwing into greater prominence the charming scene beyond.

EDISON

EDISON MFG. CO. LTD. Edison Works Wellesden LONDON N.W.

ORIGIN OF BEETHOVEN'S MOONLIGHT SONATA.—Wandering one evening alone through the streets, Beethoven's attention was attracted by the notes of one of his own compositions rendered in a masterly manner, and, upon inquiry, found that the player was a poor blind girl. Entering the humble home he found the beautiful musician, the devoted sister of a loving brother, he a mender of shoes, she a pianist—both well bred, refined, and of lofty ideals. Without revealing himself Beethoven, learning from the fair musician's lips that she was an ardent admirer of his music—moved by the environment and charm of the evening—sat down at the piano and improvised. The beauty of the night, the moonlight, the breathless attention of his hearers, his sympathy, all combined to inspire a masterpiece which thousands have enjoyed since that fateful evening when an accidental turn brought to life the "Moonlight Sonata."

THE ADVENTURES OF AN OLD FLIRT.—Mr. Jack, although past middle age and married, is only as old as he feels, and, as he feels like a "boy of twenty" it is not to be wondered at that he still looks for a good time whenever the opportunity affords. Another "old boy" and crony of Jack's, also ever ready for a lark, lets Jack in on "The Perfect Peach Masquerade Ball" and sends him a ticket, which delights Mr. Jack. Instead of burning the letter he very carelessly leaves it in the pocket of his smoking jacket, and—wifey finds it. Although not over youthful herself, Mrs. Jack still possesses ginger and snap, and instantly prepares for action. When she leaves the costumier's on the night of the masquerade, it is as a captivating soubrette. Mr. Jack pours out his soul at the ball in confidence to the fair listener—gently urged to "make a clean breast of it"—and nobly responds. Declares that he is unmarried, dotes on blonde soubrettes, etc., and when he reaches the height of his eloquence he is doubly unmasked and Mrs. Jack gets a new sealskin.

THE CAUMONT

WEARY WILLIE AT THE CARNIVAL.—
a bench when a gentleman passing drops a
carnival. Willie decides to go in his usua
for the wealthy gentleman and is cons
Everything goes on well until the gentlem
deception is explained and Willie is sent
which he has won at cards.

TRAGEDY OF THE SNOW.—In this pict
and Satan appears and induces him to r
scenes are beautifully tinted, and at the en
due, but an old beggar whom the peasant l
angel in disguise and repulses him, finally ta
the clouds.

Itala Company

A SAILOR'S HONOUR is the title of a dramatic
company. A sea captain is first seen on his vessel w
advising his wife, in a distant port, of his early retu
scenes show us that the wife, during her husband's ab
into an entanglement with another man. The husband,
welcomed by his wife and daughter and is quite unsuspicious
day, looking out of the window, he sees his wife and the oth
together. He hurriedly leaves the house and dogs them to th
shore. The pair enter a hut on the top of the cliff to shelter from

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Nanthilde	691
Burglar Against His Will ...	508

CRICKS & MARTIN,
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	385
	610
	430
	560
	315

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*Boatman's Daughter	640
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" " " (2) ...	193
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*Carniva at Nice	395
*Amorous Minstrel	490
*Sacred Benares Monkeys ...	135
*Fakirs and Snake Charmers ...	245
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*Nick Carter in Danger	660
*Ellen	510
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Rifle Bill—	
(5) Caught in a Trap	57
(4) The Spectre of the Plain ...	55

WARWICK TRADING Co.
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*Last Days of Pompeii	1250
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Ragman's Bargain	410
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*Carried Away by an Eagle ...	672
*The Dangerous Motor Car ...	240
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*The Widow's Secret	490
*The Cat Sleeps	270
*The Awakening of the Lion ...	480
*The Adventures of Swallow-Bones	342
*The Coalman's Spite	435
*The porter is fond of his lodgers	395
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*Josephine is Ill	300
*No Resistance Against Strength	261

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*Sailor's Honour	550
*Regimental Barber	395
The Service of a Friend ...	560
Who Has Seen My Head ...	470
Lucy of Lammermoor	842

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WEEKLY

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SERIES. No. 7

READY.

SYNOPSIS

1. Competitors for 6 days' Foot Race just starting for New York.
2. "Rustic Queen"—Top Weight for the Grand National.
3. "Ascetic Silver"—Candidate for the Grand National.
4. Madame Athletas, the New Strong Woman.
5. Dog Hero, who by his intelligent barking, saved five children from burning at Clay Gate, Surrey, 21st February, 1909.
6. West Stanley Mine Disaster—Rescue Party about to descend
7. West Stanley Mine Disaster—Bishop of Durham and Clergy at the Pit's mouth.
8. West Stanley Mine Disaster—Relatives waiting for tidings from below.
9. A new use of telegraph boys—posting a suffragette for "Express delivery" Mr. Asquith, London, 23rd February, 1909.
10. H.M.S. Vanguard—the latest British Leviathan at the moment of the Launch. Barrow, 22nd Feb., 1909.
11. H.M.S. Vanguard after the Launch. Barrow, 22nd February 1909.
12. R.M.S. Prince Leopold in collision at Dover. 23rd February, 1909.

13/20 Remaining pictures will illustrate events happening within the next few hours.

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gale, and the infuriated husband, slamming the door to, applies all his strength and hurls the hut with its inmates over the cliff into the sea thousands of feet below. Both acting and staging are on a high level.

THE WARWICK TRADING CO LTD

One of the most ambitious film subjects attempted for a long time is that issued by the Warwick Company this week founded on Bulwer Lytton's work, THE LAST DAYS OF POMPEII. The story is closely followed throughout, the adventures of Glaucus and Ione being illustrated until the eruption of Vesuvius comes just in time to save the latter frnm being torn to pieces by the lions in the arena. The eruption scene, as may be imagined, offers scope for some striking staging, and it is sufficient to say that Warwick have performed a difficult task as well as could be desired.

The Warwick Company have also a trick comic entitled THE IMMORTAL GOOSE. A gentleman and two ladies are seen chasing a goose with the intention of despatching it and having it for dinner. They secure the beast after a struggle and apparently kill it with a long pole. At night time, however, a tramp breaks in and carries off the bird, which is seen to be very much alive, in his arms. The rightful owners, discovering their loss, are soon on the track of the thief, but are so dumbfounded at finding the goose alive that they enlist the tramp's aid in really and finally killing it. After a series of amusing and ineffectual attempts—a pistol shot wounding the tramp in the leg—they saw off its head and retire in triumph. The severed member at once arises from the floor and takes up its proper position, and the bird is free and alive once more. Once more recaptured, it is blown up by dynamite, but even then makes its reappearance in a manner furnishing a capital climax to an unusual film.

Eclair.

The reappearance of Nick Carter will be generally welcomed by those who featured his previous adventures, and the subject which this Company issue illustrating NICK CARTER IN DANGER shows no falling off from the previous series in ingenuity of plot and cleverness of acting. Nick in this case is on the trail of a party of blackmailers, who have kidnapped a young lady and keep her captive in a house in a secluded position. The captive succeeds in having a message conveyed to the police, and Nick, disguised, at once proceeds to the house and demands her release from the ringleader, while his assistant waits outside. The ruffian engages the detective in conversation and then unexpectedly touches a lever which releases a trap door, and Carter, in his arm-chair, falls into the cellar. He feigns death as the villains enter, but, directly they have gone signals, to his assistant outside and gives him instructions through the grating. The outcome is seen when the body of the detective, having been placed in a rough coffin, is about to be lowered into a grave in an adjoining field. At the same moment the assistant appears and fires at the roughs and Carter breaks out of the coffin with a revolver in his hand. The rescue of the girl is next accomplished, the remaining member of the gang being shot in attempting to stop the two—who have entered the room by the window.

The Burns-Johnson Furore.

Chrono House this week has literally been a hive of rushing workers and every member of the firm has been actively engaged in arranging for the hire of this celebrated and much talked of film. The subject is now ready for delivery and can be hired for one week or longer periods for various territories. The entire length is 3,700 feet, but it is no advantage to obtain shorter lengths as far as price is concerned, although the firm are willing to supply what length showmen desire. The price per week is regulated by the town or province. Two towns can be booked up by one showman unless any other applicant has asked for its hire. We advise showmen who are anxious to have a splendid booming subj to correspond at once with Messrs. Gaumont.

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Persecution of the Huguenots

It will be the general opinion that the Eclair Company have surpassed themselves with this subject, which has a beautiful natural setting, most of the scenes being set on a beautiful rocky sea coast. The films illustrate a party of dragoons in pursuit of a Huguenot preacher. The latter is warned by a peasant who takes him to his house, and from there to a safe hiding place high up on the cliffs by the sea. The dragoons, failing to find the peasant and the old parson, attempt to extort a confession from the former's wife by torturing her young daughter, about whose forehead they tightly tie a piece of cord. The peasant takes a fearful vengeance by hurling a charge of dynamite among the soldiers as they are searching for the cave.

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Second Series of the Adventures of the great

NICK CARTER, The King of Detectives

NICK CARTER IN DANGER

In this striking film, in which Nick Carter makes a welome re-appearance, he is seen on the track of a band of ruffians who have kidnapped a young lady and confined her in a house in a quiet part of the town. The captive succeeds in persuading the maid to carry a note to the police, and Nick is soon on the trail with his trusted assistant. Leaving the latter outside he enters the house and demands of the head of the gang that the girl shall be released. The latter engages him in talk and then suddenly pressing a button the detective and the armchair in which he is seated vanish through a trap door into the cellar beneath. Nick feigns death, but after the ruffians have gone, succeeds in attracting the attention of his assistant in the street outside and gives him certain instructions through the grating. Shortly the gang re-appear, place the supposedly dead man in a rough coffin and carry him out to a field near by and lower him into a roughly prepared grave. At this moment, Nick's assistant appears on the scene and Nick himself springing out of the grave the ruffians are soon put to flight. Returning to the house the pair climb a waterpipe and force an entrance into the room where the girl is confined, shooting another of the band who attempts to interfere and carry her away in safety.

Length 660 feet **Price £11 0 0 net**

Also ready this week a charming child study, entitled—

HELEN, **Length 515 feet** **Price £8 11 8 net**

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If W. Penn came to life, comic	560
How can I escape? comic	535
Bluebeard, tinted throughout	540
Ten minutes in the Far East	560
Logging in Canada	390
A Pigeon farm	570
The Champagne Harvest	540
The River Meuse, tinted	560
Pompeii, new	550
India In Paris	510
Lord Mayor's show	535
Tour of China	470
Norway, new	700
Swiss winter sports	600
The Chamounix railway	520
A Rail Ride through the Rockies	430
Towing the Submarine Bow	565
Airship trials	450
The Commander's Revenge, dramatic, tinted	550
Cheap continental holiday, comic new	740

Films at 1½d. per foot.

Sealed lips, dramatic	800
The Rival Fishermen, dramatic, tinted	500
Horrible Adventure, sensational, tinted	626
The Shaugraun, dramatic, tinted	700
The Girl from Montana, sensational	900
A Night of Terror, dramatic, tinted	935
The Hostage, sensational, tinted	625
Loves Drama, dramatic	430
The Wreck of the Mary Jane, sensational	500
Imprisoned in a Harem, Elge, dramatic	480
The Escape from the Harem, dramatic tinted	530
The Foster Parent, dramatic	620
The Life of a Cowboy, sensational	1,000
The Two Brothers, dramatic, tinted	900
The Adventures of Pathe, sensational	906
A Famous Escape, sensational	730
The Crime of a Dress, sensational	450
The Soldier's Wedding, dramatic	675
Lost in the Desert, dramatic	600
Trapped by Pit Keepers, sensational	760
A Humble Friend in Need, pathetic	725
The Blacksmith's Revenge, dramatic, tinted	495
Boy with sixth sense, dramatic, tinted	580
The miner's daughter, dramatic	600
The Kindhearted Troop, dramatic	430
The Transformation of a Country girl, dramatic	490
The Shrimper dramatic tinted	445
The Female Spy, sensational, tinted	425
The Bandit's Wife, dramatic	850
The Flower Girl, dramatic	577
Love Conquers All, dramatic	535
Old Isaacs the pawnbroker, pathetic	535
Every Man to His Trade, comic	535
Beauty's Eyes, comic	240
A Difficult profession, comic	297
In the days of the French Revolution, dra., tinted	453
The Prodigal's Return, pathetic	575
A Dream of Luck, comic	600
Cast up by the Sea, dramatic	435
Friday the 13th, comic	660
The Burglar's Mistake, Surprise, comic	400
For a Woman's Sake, dramatic	435
India	500
An Awkward Mistake, comic	240
The Fisher Girl's Wedding, dramatic, tinted	510
The French Lace Industry new	555
A Ticket for Leave, comic	825
Returning Good for Evil, dramatic, tinted	535
Western Justice, sensational	535
The Restaurant Thief, comic	535
A dash for Liberty, sensational	535
His First Row, comic	560
In Time of Revolution, dramatic	535
Anything to please the Children comic	535
What a Razor can do, comic	535
Got a Peg to Stand,	535
After the Fancy Dress Ball, comic	535
The Baboon, sensational	535
The Hooligan's Ball, comic	535
An attack on the Mail, sensational tinted	535
The Music Master, pathetic	535
Little Tich,	535
Quick I'm on Fire, comic	535
Short sighted Jack, comic	535
Thomson's Trip to Coal, comic	535
In the days of King Richard, dramatic tinted	535
The Bookworm,	560
The Tenant's Revenge, comic	535
The Hero of	535
A Drama in Society, dramatic	535
Dr. Dippy's Patients, comic	535

Round the Shows.

The Palace, Bolton.—This week's films include Sleeping Beauty, Actor's Revenge, White Suit, A Sinner, Shipowner's Daughter, Juvenile Scientist, and Honesty Rewarded.

Osborne Picture Hall, Oldham.—This snug hall has been playing to good houses, and last week was particularly successful. The chief films were Duel in the Time of Richelieu, We Lost the Ball, and Cinema of To-Day.

The Central Hall, Colne.—Mr. Duckworth's Premier Pictures include for this week, Miner's Daughter, Constantinople, Bob the Stallion, Wilbur Wright's Air Ship, Embarrassing Presents, Boy's Conscience, In Search of Oblivion, and the Miser.

The Pavilion, Sunderland.—Yesterday a grand complimentary benefit to Mr. C. Pindar, Manager of the above hall, was given, when, in addition to a good selection of pictures, some twenty artistes gave their services.

The New Hippodrome, Barrow-in-Furness.—Mr. Ralph D. Fenton here is featuring Martyrdom of Thomas à Becket, I Know Everything, Little Prisoner Girl, Heart of a Gipsy, Grandfather's Birthday, Little Red Riding Hood, March of the London Scottish, and others.

The Co.-op. Picture Palace, Fleetwood. — Robinson's Animated Pictures at this establishment last week included Somnambulist's Crime, Christmas Eve Dream, Pretty Dairymaid, Rifle Bill in The Adventure of the Stabbed Hand, Polka on the Brain, Wild Man from Borneo, Bathing, Marvellous Telecinematoscope, and topical slides.

Mr. Walter Yearns Excelsior Pictures were showing at Stapleford and Sandiacre, last week, with great success. The films were Wonders of Electricity, Father Buys a Moke, Blind Girl of Paris, The Unseizable Pickpocket, Short-sighted Sportsman, Victoria Falls, and several others; also some very good topical slides between the spools, very good subjects and beautifully coloured.

Robinson's Animated Pictures, at the Co-op. Picture Palace, Fleetwood, include Rifle Bill in The Attack on the Mail, Champion Boxer (Jem Smith v. Karl Huber), Wait's Xmas, Uncle's Shoes, In the Time of the Normans, Luckless Idyll, Pierrot and the Devil, Professor's Trip to the Country, Rosina's Romance, Duty v. Revenge, and News of the World by Topical Slides.

Mr. H. Laws, Manager of the Co-op. Hall, Hebburn Quay, sends an interesting letter, in which he reports that the living pictures have well maintained the success they made on the opening night a week ago. For this week a new list of films includes Romeo and Juliet, Parks of Paris, A Little Music, Wonderful Scarf, Poacher's Wife, Magic Piano, Domesticated Elephants, Poster Chase, and Kind Grandfather.

Mr. Dover Paterson has had a busy week at Aberdeen. In addition to the usual show at the Gaiety, where the week's films included William Tell, Married in Haste, Making Kinematograph Pictures, United by Misfortune, Tommy and the Sticktite, and "Sue', Sue', Sue'" and "My Rainbow" on the Cinephone, he gave a special exhibition at a concert in the Music Hall in aid of the building scheme of the Parish Church.

Newmarket (Australia) Pleasure Ground.—The management of this establishment certainly understand the art of advertising, a recent handbill having in big type the legend, "Johnson—Burns," "Special Bioscope Pictures," and "The Great Fight," in separate lines. A more careful perusal brings out the fact that "Johnson" and Gibson's Bioscope "Burns" brighter than any other, and gives a "Special Bioscope Picture," so that the public is advised to come early and "The Great Fight." The opinion of the local public on the bill is not stated.

Mr. Herbert Rogers writes from the Palace and Hippo Staveley, that good business continues to be experienced. Among this week's films the favourites are Fight for Honour (Vitagraph), Trump's Cycling Mania (Urban), and A Dumb Hero, other films being Amorous Nurse, Dauber's Whims, Father's Holiday, Nick Carter in The Imprints, Indian's Honour, and Wanted a Nice Young Man. The special Sunday Concert here continues to be well patronised. The Fly Juggler last week bewildered the public, and among other films were Postman's Daughter, Riding School at Saumur, Les Bas Ricochet, Two Rivals, Lake of Como, Texas Elopement, and Town's Christmas Eve.

Urban Colour Films.

The exclusive right of presenting to London audiences Messrs. Charles Urban and Albert Smith's newly invented life-motion colour pictures has for the present been secured, with characteristic enterprise, by Mr. Alfred Butt, and an exhibition of the first results of this delightful system will become a feature of the programme at the Palace Theatre on and after the evening of Monday, March 1st. In simple words, the new art, which is the outcome of seven years of unremitting study and experiment, and has been entitled "Kinemacolour," consists in bioscoping moving objects in natural tints by means of colour filters fitted to the camera, and subsequently reproducing them on the screen by a projector similarly equipped, the actual films (or celluloid ribbons which bear the pictures, each no larger than a postage stamp) being as devoid of any chromatic tone as the morning newspapers. The present subjects include scenes of great rustic beauty on an English farm; of marine freshness on the South Coast, showing the ever-changing moods of the sea, from blue to green and green to grey; bright military spectacles of the 16th Lancers and 7th Hussars on church parade; the band of the Gordon Highlanders streaming on to Brighton Pier; French soldiers route-marching at Dieppe; yachting and motor-boat racing; and a variety of other subjects, concluding with a veritable masterpiece, taken on Sunday last, of the Carnival at Nice in all its prismatic animation. To-morrow Mr. Alfred Butt will give a Special Invitation Matinee for the convenience of the Press and the many leading lights of Art and Science who are keenly interested in the new invention.

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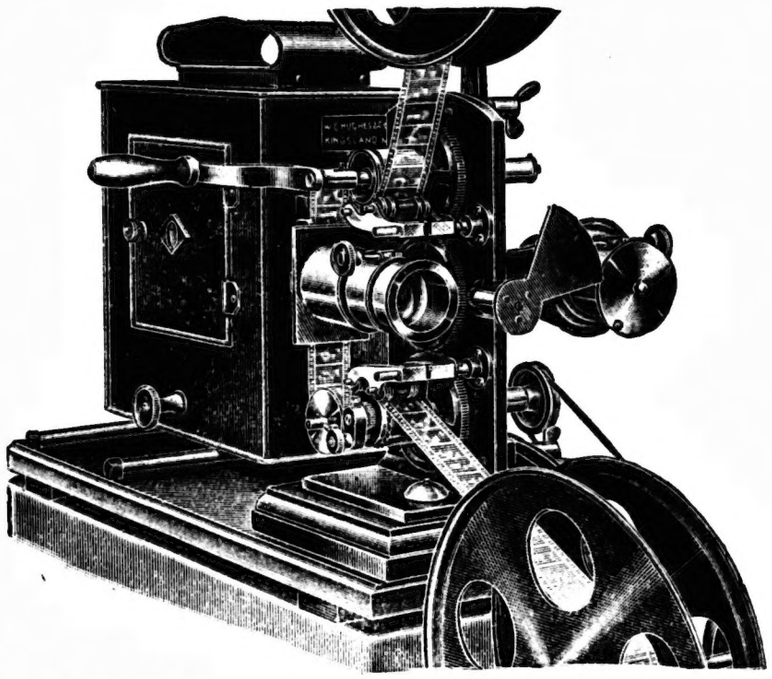

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CROSS'S—continued

The Mysterious Boudoir, trick, tinted	248
The result of deceit, comic	178
Barcelona Park, tinted	130
A working man's Xmas, dramatic	876
The pressing letter, comic	396
By the hand of the Enemy, tinted, dramatic	660
The arm chair, comic	560
The magic armour, comic	100
Moving Day, comic	315
A Night in Dreamland, comic	500
Tommy, the Tinpot Hero, comic	439
Amateur Night in a Music Hall, comic	390
The Poor Mother, pathetic	354
Music Hath Charms comic	450
Father Buys a Ladder, comic	570
Turning the Tables, comic	295
Stolen Fruit, comic	270
The Matinee Idol, comic	490
The Captain's Wives, comic	590
The Limerick, comic	350
The Inexperienced Chaffeur, comic	198
Workhouse Granny, comic	310
Baby's Misfortunes, comic	355
A Comic Serenade, comic	280
Jones' Birthday, comic	245
Uncle's Clock, comic	355
Mother-in-Law is a bore, comic	445
The Ups and Downs of a Hat, comic	396
Robbers Robbed, comic	396
The Tell-tale Telephone, comic	250
The Downfall of the Burglar's Trust, comic	470
Discharging the Maid, comic	264
Why the Wedding was put off, comic	225
The Magic Powder, comic	440
The Water Babies, pantomime	550
Hop o' my Thumb, pantomime	840
Little Robinson Cruesoe, pantomime	500
Dreamland Adventures, comic	540
The Pretty Typist, comic	510
Orange Peel, comic	246
The Tivoli Falls, tinted	300
Cruesot's Steel Works, tinted	560
The Torrent, tinted	170
The Marathon Race, Pathé	445
An English Harvest	245
Sheep Shearing	235
The Fountain of Eternal Youth, tinted	800
A Would-be Hero, comic	310
The Doings of a Fool, comic	428
The Knife, sensational	435
The Black Viper, sensational	550
The Dispatch Bearer, tinted	725

CROSS'S—continued

When the Devil Drives, tinted, comic	390
Through the Grand Canyon, tinted	600
The Lottery Ticket, comic	650
Nocternal Thieves	530

Films at 2d. per foot.

The Night Watchman, sensational, tinted	362
The Bad Spirit, dramatic, tinted	445
Macbeth, dramatic, tinted	825
A Briton's Promise, dramatic, tinted	890
The Pirates, sensational, tinted	545
The Bad Sister, dramatic, tinted	590
An Indian Idyll, dramatic, tinted	412
Go, Little Cabin Boy, dramatic, tinted	806
Sunshine after Storm, dramatic, tinted	900
A Wife's Forgiveness, dramatic, tinted	590
Different Ways of Smuggling, sens., tinted	560
Messina Earthquake, second series, new	460
Dog Detectives, sensational	824
The Fortune, trick	495
The Haunted House, Pathé, comic, new	478
The Matinee Hat, comic	510
Getting Rid of his Dog, comic	310
Waiting at the Church, comic	470
The Little Cripple, pathetic, tinted	890
Tommy's Trip to Morocco, comic, tinted	780
The Runaway Horse, comic	445
A Husband and How to Train Him, comic	405
The Music Hall Agent's Dream, comic	284
The Magic Flute, tinted	560
Beautiful Biarritz, tinted	300
Satan at Play	660
The Land of Peaceful Mornings; Korea, new	560
Lapland, new	508
Coffee Growing	500
Our Christmas Turkeys	275
Oyster Fishing, tinted	405
Votes for Women, comic	450
A Good Repentance, dramatic	560
The Wreckers, sensational, tinted	775
The Incendiary Foreman, sensational, tinted	890
The Moonlight Dream, comic, tinted	425
The Thaw Tragedy, sensational	950

Coloured Films

The Shirt of a Happy Man	845	3d
The Tulips	380	3½d
The King and the Dwarf	743	3d
Modern Sculptors	396	3d
True till Death, dramatic	792	3d
The Magic Garden	190	3d
The Flower of Youth	346	3d
The Hen that Laid the Golden Egg	923	2½d

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The Escape	472
Paris Orphanage	405

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Poisoned Chicken	175
The Same Old Tale	195
Modern Samson	384
Woman's Honour	365

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Lottery Ticket	675
Lost Honour	700
Mr. Drawee	410
Ihles and Antonio	250
Bruges Tournament	625
Breach of Promise Case	150
Cheekiest Man on Earth	275
Animated Posters	198
Sailors' Practical Jokes	379
A Woman's Sacrifice	340
Interrupted Meeting	240
The Window Cleaner	224
Life on Board Ship	528
The Ransom	528
The Train Wreckers	875

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Imperial Chinaware Factory	445
Substitute	528

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